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Uncovering Hollywood

The Pittsburgh Courier

Pittsburgh, Pa.

Poitier Optimistic About Negroes' Future In Hollywood . . . Praises Belafonte

By CHES WASHINGTON
(12th in a Series)

HOLLYWOOD—Suave Sidney Poitier, who was once nominated for an Academy Award for his brilliant acting in "The Defiant Ones," is optimistic about the future of Negro performers in Filmland.

Sat 18-6-60

P. 24

"When I look at my own career, my good fortune in films is a testament for optimism," he declared.

Poitier, who was Miami-born but now lives in New York City, has had excellent training for his profession, having attended the American Negro Theatre and the Paul Mann and Lloyd Richard Workshops in Manhattan.

4-19

■

SIDNEY MADE a tremendous impact on the movie-going public when he first appeared in "No Way Out," back in 1949. Then came such hits as "Cry the Beloved Country," and later the screen's Pork in "Porgy and Bess." Poitier has made 15 films in 12 years.

Sidney Poitier

"Actors have a great responsibility," Poitier believes. "The role of a performer requires a certain kind of discipline, also he must produce. The artist must go out and grow so he can do a commendable job for the public. The actor must take his gift and train it and control it so that he is entitled to the benefits it brings.

"Then he can ask the public to assist in giving greater opportunities," he added.

■

POITIER PRAISED the initiative of Harry Belafonte in going into the production phase of films.

"I think it is a good sign. It is an inevitable evolvment. Belafonte has the intelligence and ability to be a producer," he said.

Poitier thinks the producers are highly important on the problem of more employment for Negro performers because the writers usually function on the assignments given by the producers—who usually decide on what kind of a film it will be.

"However, if the writer is starting from scratch, he can be of a great deal of help," Sidney explained.

Uncovering Hollywood

Pittsburgh Courier

Pittsburgh, Pa.

Negro Directors, Stage Hands, Designers, Etc. Needed to Secure More Work in Hollywood

By CHES WASHINGTON
(14th in a Series)

Sat 8-7-60

P. 24

LOS ANGELES—Producing our own pictures and developing writers, directors, character actors, scene builders, cameramen, stage hands and costume designers are our greatest needs to secure more work for Negro performers!

This is thhe opinion of Jimmy Smith, veteran actor, who is now working in public relations and advertising after a unique career in the movie industry more than 40 years ago.

■

WAY BACK in 1916, when Jimmy was with a movie group headed by Noble Johnson, Smith says the biggest problem confronting independent producers was to release a picture after it was made. Then, the studios owned most of the theatres or had agreements with Keith or the Orpheum or Pantages circuit.

Joel Fluellen

"Then studio equipment and space were scarce. But now it goes begging to be used," Jimmy declared.

"Even in those days, Noble did several hundred films as a contract actor, and rarely a Negro part," Smith said. "My first bit part was a role as a Turk. Later I impersonated Charlie Chaplin, and finally I became a licensed casting director," Jimmy explained.

"I guess we were years ahead of our time, playing roles other than Negroes," Smith said. "But that's the type of thing that is needed today."

SMITH PAID a sincere tribute to Actor Joel Fluellen, who tried many years ago to develop a "Little Theatre" group.

"Joel tried to take the first step up this important ladder, but he had to give up in disgust for lack of support. Now again, today, we need some pioneers who are willing again to work for the advancement of the Negro performer," Smith concluded.

P. S. If you'd like to help, write Jimmie at 2818 W. Jefferson Blvd., L. A. 18, Calif.

Chatter Is Paying Off

Journal + Bulletin Pg 15.

Tan Comics Score On New Recordings

Norpalk, Ca. Sat. 10-8-60

HOLLYWOOD, Calif. —With attention of listening fans turning more and more to "the spoken word," colored artists are wasting no time getting in on it.

Veteran comic great Red Foxx led the way with his Dootone recordings and there has been a rash of such productions with Nipsey Russell, and Slappy White first joining the ever - growing word-ward parde. A few late comers who are veterans in the business are also getting in their share.

CURRENTLY receiving a big boost along the way are the recorded offering of the incomparable Jackie "Moms" Mabley, who is billed as "The World's Funniest Woman" Using some of the matdrial she made famous in club and theatre dates and bringing in up to date material like "I was standing there on the lawn of the White House talking to Ike the other day," Miss Mabley's offerings paralell those of such greats as Mort Sahl and Shelly Berman.

Also taking to the sound tracks with their wares is the newly - created team of Pigmeat Markham and Edna Mae Harris. Both veterans in stage, film and club circles, the two re-joined forces recently not only to recrd their wise-cracks, but also to launch and "in person" tour.

THE ARTISTS have realized a rebirth of popularity as result of their recorded efforts.

Redd Foxx signed a contract last week with impressario Gene Norman for an appearance at a Sunset Strip night club in Hollywood.

FOXX, THE first colored comedian to work the Strip in many years, opened at Norman's Crescendo Club Tuesday night, joining a bill that features Count Basie's band and blues singer Joe Williams.

JACKIE 'MOMS' MABLEY
Recordings Score

RED FOXX
Gets Job On The Strip

Of the Crescendo engagement Foxx said, "This is an important break for me and for Negro comedy. I shall play this engagement always with the idea that it may led to greater employment for all Negro comics."

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"IN THE BACKGROUND—RAY ANTHONY" is what Duke Ellington calls this photo of the farewell party given him by the stars the night he closed his 3-month engagement at the Las Vegas Riviera Hotel. Anthony was hidden from the camera by (l. to r.) Gordon Jenkins, Sophie Tucker, Ellington, Les Paul, Mary Ford, Joe E. Lewis, Sid Caesar, Pearl Bailey, and Ted Lewis. Victor Borge, Eartha Kitt, Betty Hutton, Louie Bellson, Vaughn Monroe, Lee Castle, Billy Eckstine and Della Reese were there to say goodbye to Duke and the band, too.

GEORGE E. PITTS SEZ . . .

Poitier Should Give Hollywood Bigots Heck

SIDNEY POITIER, the world's highest paid Negro actor, had a bitter pill to swallow recently when he discovered that no matter how big a Negro star gets, he can run into housing discrimination—in Hollywood, yet!

Mr. Pitts

All nine of the Negro actors who went to Hollywood to make the film version of the Broadway hit, "A Raisin in the Sun," had difficulty finding suitable housing in the Hollywood area, although there are always plenty of homes for rent around the film capital in a wide price range, both furnished and unfurnished.

Poitier, whose last five films have grossed better than $5 million for the Hollywood bosses, was unable to find a desirable house to rent for himself, his wife and three children, although he was willing to pay as high as $1,500 a month for a three-month rental.

Clara Ward

J. J. Johnson

Sidney Poitier

He finally rented three apartments in the Chateau Marmont, a hotel that serves show business people. Others in the cast, who earn much less money than Poitier, were turned down at several moderately priced motels and hotels before they were accepted by the Montecito Hotel.

Said Poitier:

"I speak about this with pain because I would like not to say that these things exist. Hollywood has been extremely good to me. There are people here who offered us their homes . . ."

While seeking to rent a home in Hollywood, Poitier had instructed real estate agents to say they represented a Negro family.

"I know that a three-month rental put us at a disadvantage. It is not the most desirable period. Notwithstanding, I am sure there were homes available of the sort we wanted. But we could not find them," he said.

This corner respects Mr. Poitier very highly as an actor and a gentleman. He should be a very angry young man and in no wise be apologetic. He should

never hold back his tongue when he knows obviously he has been dealing with bigots. Sure, Hollywood has been good to him—but he also has been good to Hollywood, which has been battling for survival since the advent of television. You should have given them heck, Mr. Poitier, and some of the Hollywood bosses whose salaries you've helped earn should have gone to bat for you and had a home waiting for you and your family.

■

WE ARE SADDENED by the death of Oscar Hammerstein II, whose "Carmen Jones" gave openings to Negro actors and actresses, and "South Pacific," which made a star of Juanita Hall in the celebrated role of "Bloody Mary" . . . Clara Ward, who is busy rehearsing for the NBC-TV show, "Those Ragtime Years," and for the Langston Hughes stage play, "Tambourines to Glory," had this to say about the theatre: "I've learned the words to over 1,000 gospel songs, but I never knew the words for a play could be so much work."

■

HARRY BELAFONTE has signed to do two hour-long specials during the coming season on the CBS-TV network. The first will be presented Sunday, Nov. 13; the second has been scheduled for the spring of 1961. The balladeer, currently in Israel, expects to sign talent for the Nov. 13 special while abroad . . . Trombonist J. J. Johnson disbanded his jazz group, stating: "A band on the road needs a hit record to get the right kind of money and steady booking these days."

■

ELLA FITZGERALD has signed to play San Francisco's Fairmount Hotel for six weeks, beginning Oct. 13, the first time a performer has been contracted to play the spot more than three weeks straight . . . MacVoutie Babs Gonzales, one of New York's hippest, informs the column that he has sued Playboy magazine for a "million beans" for defamation of character . . . Dig "Shelly Manne and His Men at the Blackhawk," an elpee on the Contemporary label—real swingin' . . . Note to Clyde McPhatter: What happened to those songs?

■

The Newport Jazz Festival may still return to Newport next year. After all, reasoned Newport Mayor James L. Maher, " . . . Why, we're not mad. That festival has a great impact on the economy here" . . . Dick Clark's Saturday night TV show has been dropped by ABC-TV, effective Sept. 10. Well, well well! . . . If you remember when Nat King Cole's "Mona Lisa" was a hit, you're ten years older. It struck gold in August 1950 . . . Krazy Kris Kolumbo's Krew a house-packin' groover at Pittsburgh's Hurricane last week.

STAR GAZING:

Althea to Odetta theme at Forest Hills stadium

For two years, during 1958 and 1959, Althea Gibson was the big name at the West Side Tennis Club in Forest Hills (Long Island). Then she retired and entered various phases of professional life—as a singer and then a public relations consultant . . . the two - time queen at Wimbledon (England) and Forest

ODETTA

Hills launched her singing career by making a record but the public didn't exactly cause any traffic jams in the rush to buy it.

However, when Althea moved into the singing field she encroached, to some extent, on the territory of folk artist Odetta. . .The latter invades Forest Hills' West Side Tennis Club as one of the featured artists of a music festival being staged by Bill Gruman and Ronald Roye for Limelight Productions. . .Also on the program are Josh White and the King

ALTHEA GIBSON

sion Trio.

A widely - read columnist writing under a Monte Carlo dateline, reports that Prince Rainier doesn't like it. . .According to the author of the piece, the husband of Grace Kelly "threw a temper tantrum" when one of his socialite friends turned up at a party given by the Prince with a colored girl on his arm.

Ranier reportedly took his friend into another room and chastised him. . .And when the fellow refused to send his company home the Prince went into a tirade, threw a water pitcher and screamed for the palace guards. . .With a flushed face, Rainier ordered the man and his date "thrown out immediately!"

The Golden Gate Quartet, touring Sweden the remainder of this month and all of next, are making their 13th trek of Scandinavia . . . Carmen McRae closed out a week at the Black Orchid, Atlantic City on Sunday. . .Lena Horne current at Cal-Neva Lodge, Lake Tahoe, Nevada.

With two of the town's top 20 albums stimulating interest in them, the Platters rode high at the Town House during their stay in Pittsburgh. . . disc fans have been buying "Encore of Golden Hills" and "Reflections" with zeal. . . Sunny Turner, who took over the lead tenor slot from Tony Williams fits in well with the old mainstays, Herb Reed, Dave Lynch, Paul Robi and Zola Taylor.

Erskine Hawkins, just finished with a warm stay at the Brown Derby in Toronto, goes into the Embers (NYC) for a return engagement on Monday. . .An Egyptian belly dancer has adopted the name of Samia Davis, Jr.

Although 20th Century Fox vehemently denied it was dropping May Britt following announcement of her betrothal to Sammy Davis, Jr., it meant little to the sexy Swede . . . She has no fewer than four independent movie companies beseeching her to accept bids for projected films.

Fabulous Ink Spots wrapping up their week at the Oasis Club, Grand Rapids, Mich., this Sunday. . .Sil Austin into the Music Box, Cleveland, on Monday. . .Sammy Davis, Jr., switched his New York Copacabana bow - in to December 15th . . . that gives him Christmas in Manhattan

—SAM LACY.

'KONAMA KENDE'—Class in Liberia's new Performing Arts Center of that name with Percival Borde teaching. Pearl Primus (right) is the director of the nationally sponsored organization.

THE DANCE: IN LIBERIA

Pearl Primus Directs First African Center

By JOHN MARTIN

PEARL PRIMUS is in New York on a brief visit, her first since her departure last October to become director of the African Performing Arts Center in Monrovia, Liberia. The project, the first of its kind in Africa, is rich in potentialities, and, apparently, almost as rich in problems — which only proves that art is art the world over and Monrovia is not nearly so far from New York as the atlas would seem to imply.

The purpose of the center, in its simplest terms, is to perpetuate the African arts (which, perhaps, can be said to center on the dance and the drum), to identify them as African and as art in the eyes of the Africans themselves as well as of the rest of the world. This involves the collection and preservation of material, the presentation of it professionally before audiences, teaching, training teachers, training artists and constantly advancing, with virtually opportunistic zeal, as new fields open.

So much is fairly obvious: what has to be taken further into account is that, since there never have been professional performances of native art, there is no audience for them. The great mass of people, then, to benefit by the awareness of its own cultural creativeness must first be awakened to the fact that it has a cultural creativeness to be aware of.

Project Hailed

Happily, the leaders in Liberian thought understand the problem and are deeply imbued with the importance of the project. An article in one of the Monrovian newspapers, The Liberian Age, in hailing the formal opening of the project last March, wrote:

"Africa has declared in no uncertain manner her avowed determination to speak for herself in all political affairs. Now, more than ever in the history of Africa, the need arises for the expression of her cultural heritage. This Liberia was wise enough to realize, for only through a people's culture can

they really be understood * * * As the oldest republic in Africa, Liberia is justly proud of her pioneering role and rightly deserves the honor of inaugurating this symbolic trend of interpretative expression of the human body."

President William V. S. Tubman and Mrs. Tubman are the center's official patrons. The enterprise is under the sponsorship of the Joint Liberian-United States Commission for Economic Development. The chairman of the Commission is Charles D. Sherman, Secretary of the Treasury in President Tubman's cabinet. (There are scores of other enterprises sponsored by the Joint Commission, but only the Performing Arts Center, for some reason, is supported exclusively by Liberian funds.) Though the center's activities are carried on in association with the University of Libera, it is not a university project.

No restrictions have been laid upon Miss Primus as to how she must operate, for the sponsorship is on a high enough level to realize that rules cannot be made in advance for an unprecedented cultural innovation.

"We are on our own," says Miss Primus, "with a Government blessing and a budget."

The other part of the "we" is Percival Borde, pupil, protégé and partner of Miss Primus, who is officially her assistant. And one of his activities is of especial interest, in the light of the need for creating an audience. He has turned to the night club as a medium.

A member of the legislature, C. C. Dennis is one of the managers of the only hotel and night club, the Pepper Bird, in Monrovia, owned and operated by Liberians. He asked Mr. Borde to train an indigenous group to appear there. The dozen other clubs in the city are run by Europeans and have followed the routine of providing what Miss Primus describes as "cheap shows of sixteenth-rate wiggle-dancers imported from Spain."

It is a big job and a revolutionary one for Mr. Borde, but it is attracting attention. Distinguished visitors from other countries—Sir Adetokunboh Ademola, Federal Chief Justice of Nigeria, and Kenya's labor leader, Tom Mboya among them—have expressed serious interest.

When Miss Primus returns to Liberia next month, she will dance in the night club of the luxurious air-conditioned Ducor Palace Hotel, on the highest peak in Monrovia. Thus far, she has had little time for personal performance, for she has been absorbed in organizational and administrative problems.

There is a long way to go, to be sure, but eventually Miss Primus wants to establish a National Liberian Dance Troupe to represent the country at home and abroad; to create a theatre that will not only work to evolve a native art but also will borrow from the best theatres of Europe and America; to set up a program of intercultural exchange with other countries. Dame Margot Fonteyn, Beryl Grey, the Haitian National Dance Group, and Inbal, Dance Theatre of Israel, have already expressed their interest. At the swanky Ducor Palace Hotel, Miss Primus expects to further such contacts and exchanges as these.

The first public performances of the new center were given at the City Hall late in March. Miss Primus and Mr. Borde danced, but they also presented indigenous dancers—Sawatowa ancestral spirit dancers, Sandi girl dancers and mimes, Fanti drummers and singers, the Naffi Tombo "Devil" Dance and groups of students from the school. If the newspaper reviews indicate a certain reasonable degree of incomprehension, they also report high enthusiasm and "deafening applauses throughout the show."

The name of the center is Konama Kende, which means "a new thing—living" in the Vai language, one of five native languages spoken in Liberia, besides the official English. Miss Primus has been given a new official name; it is Jaybondu, which means boss-lady of the dance. Mr. Borde also has been rechristened, affectionately if not officially, Jangbanolima, or the man who would rather dance than eat.

Miss Primus, writes one of the papers, "is a divinely appointed inspirer. She is aflame with her mission."

Certainly she has dreams of great scope and complete belief in their coming true, but she is clear-eyed and realistic about the situation. Money is comparatively scarce, administration steals precious time and energy from art, and all the difficulties prevalent in New York rise up with impudent familiarity. If there are the added annoyances of politics, which would seem perfectly natural in such a set-up, Miss Primus is too tactful to mention them. But, in spite of everything, she evinces a profound sense of the values involved in going to a new country, which is also one of the oldest, to establish the oldest art, which is also the newest.

At Jacob's Pillow

Jacob's Pillow, having specialized in the ballet for the last two weeks, will devote its festival program this week to the modern dance. It will be divided among the Valerie Bettis Dance Theatre, with Donald Saddler, Maria Karnilova, Grover Dale, J. C. McCord, Bob Halloway and Dolores Bagley in the company; Matt Turney and Robert Cohan, and Tally Beatty and company in "The Road of the Phoebe Show." Assisting Mr. Beatty will be Candace Caldwell, Georgia Collins, Joan Peters, Altovise Gore, Jerome Jeffreys, Herman Howell, Nat Horne and Charles Moore.

Miss Bettis will present "Golden Rounds" (Segall) and "Early Voyages" (tape by Ned Rorem). Miss Turney and Mr. Cohan will present "Seaborn" (Anderson) and "The Pass" (Lester), both choreographed by Mr. Cohan.

Performances will take place Tuesday through Saturday evenings at 9, and Friday and Saturday afternoons at 4.

Indrani, with her dancers and musicians, will give four performances of Indian classic dance at the Barbizon-Plaza Theatre, Aug. 15-18. This will be her New York debut.

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George E. Pitts Sez . . .

The Pittsburgh Courier

The Readers Write About Sammy Davis Jr.

• **LETTERS,** mostly from Negroes and largely Negro women, have come into the office either protesting or asking what we think of the fact that Sammy Davis Jr. is always making headlines with white women. More specifically, the letters point to the recent incident in London in which a rabble-rousing group hurled heated racial epithets at Davis for openly courting his next intended, blonde May Britt.

Pitts

Mrs. Eve Thomkins of Brooklyn, stated: "It's good for him, why doesn't he stay in his own race?"

From Atlanta, a Mrs. Taliafero, who identified herself as a Negro, wrote: "The demonstration serves him (Davis) right. It seems that all of our most eligible Negro men (we assume she refers to those earning boatloads of dough) run to white women as soon as they get to the top. Look at Harry Belafonte, Herb Jeffries and all the rest (what rest, lady?) they all married white women."

In Davis' defense (if it can be called that) Mrs. Joseph Morton of Philadelphia wrote: "So what if he does marry a white woman? I feel that it's his own business and hers. I can't stand a Negro who objects to an interracial marriage. After all, isn't ours a fight for integration? If we can't accept an interracial marriage, we certainly are not ready for all the benefits of being accepted as first-class citizens. These idiots in England who called Mr. Davis names probably aren't worth bothering about. If I were him I would forget about them, marry whomever I chose and let them keep on calling names."

And the letters continued. One of the most interesting was from a male Negro, John Mason of Indianapolis: "I don't dig all those white people giving Sammy Davis hell for courting a white woman. It shoud be their own business. It seems that they always raise cain when a Negro man gets ready to marry a white woman, but little or nothing is said when a man marries a Negro woman. Look at how little was said when Pearl Bailey married a white man; Lena Horne married one too. Look at Diahann Carroll, Mattiwida Dobbs, Eartha Kitt. I didn't see any demonstrations at all. I say more power to Sammy Davis Jr., and good luck on his marriage, whoever it is."

■

THE JAZZ MODES most recent album will hit the streets on Atlantic by July 1, featuring tunes composed and arranged by Julius Watkins, Charlie Rouse (The Modes) and Princess Orelia, who guides their fortunes. Meanwhile, Rouse has just completed a solo album for Riverside to be released within a few weeks, and is now in rehearsals for another solo LP with Blue Note. The Princess also has some swinging sides on this one too. Watkins is still in Europe with Quincy Jones' big band,

Sammy Davis Jr.

Kim Hamilton

Princess Orelia

but is expected to return to the USA sometime in July. Rouse, still with Thelonious Monk, is at NYC's Jazz Gallery for an indefinite stay.

■

QUOTE OF THE century, with May Britt speaking: "Sammy Davis and I will have no trouble in Sweden, because we have very little anti-Semitism there" . . . Nat (King) Cole will take wife, Maria and the children along when he goes to Monaco to sing Aug. 5 at the Red Cross affair sponsored by Princess Grace and Prince Rainier . . . Like we said a few weeks ago, Sarah Vaughan's hubby, C. B. Atkins and Dr. Gene Mason take over operation of Roberts Show Lounge in Chicago. They have a six-months' lease and will star Sassy, natchally!

■

• **HEY, DINAH WASHINGTON.** Heap big shame on you! . . . Beautiful Kim Hamilton, who played Harry Belafonte's wife in "Odds Against Tomorrow," says: "Despite the fact that it is difficult for Negroes to get parts in the movies now, I am optimistic. I feel as long as we have one foot in the door, the door is open." For more of Miss Hamilton's views on the topic, dig her statements in next week's installment of "Uncovering Hollywood" on these pages . . . Pittsburgh deejay Bill Powel got a lucrative offer to spin platters in New York City, but turned it down to remain at Homestead, Pa.'s WAMO

• **GIVE CLYDE McPHATTER credit for this funny: "A woman is like a big jig-saw puzzle, and all I've got to say is whoever put Marilyn Monroe together sure knew where the pieces went!" . . . Meanwhile, back at the . . . in London we mean, and in front of reporters, and upon announcing his engagement, Sammy Davis Jr. stuffed a wad of bills into the hand of May Britt and said: "Go to Paris and buy yourself some pretty clothes" . . . Norman Granz blasting off at Nat (King) Cole, put it this way: "Cole, if he's quoted accurately, is talking through his hat by saying: 'Jazz is at the bottom of the commercial barrel in the United States.'"**

HELPING HAND—Sammy Davis Jr. is shown giving his fiancee, 24-year-old May Britt, a helping hand with her skirt during an interview in London. Davis and Miss Britt were under attack from British racists in London since the announcement of their forthcoming wedding in September.

The Pittsburgh Courier

Williams Returns

NEW YORK — Milton J. Williams, veteran actor, is back in town after a tour with Tennessee Williams' "Sweet Bird of Youth." He played the role of "The Fly." Mr. Williams is currently reading a script for a new play starring Rip Torn, to be produced this fall.

GEORGE E. PITTS SEZ . . .

The Pittsburgh Courier Pittsburgh, Pa. Sat. 7-30-60

Theatres Ban Race Film and Switch for Money

• **THEATRES IN BOTH** the North and the South (both mostly the South) which at first refused to book the Allied Artists film, "I Passed for White," now have done a quick turnabout because of the power of the mighty dollar. Forgotten are all the previous nonsensical notions that it is such a controversial film it would "stir up trouble."

Pitts

The refusal of many theatres to book the picture stemmed from fear that the racial nature of the title and the plot would cause "incidents" in areas sensitive to color.

But then a strange thing happened. Shut out by major theatres, Allied Artists by-passed these timid souls and placed the film in drive-ins. The drive-ins racked up whopping returns and the figures to date indicate the picture stands to make more than $1,000,000 on a film that cost a mere $250,000 to make.

The theatres that originally "feared" the picture all of a sudden forgot about their lame excuses for not showing it. They cast aside their thoughts of "incidents," race and color. Now their eyes and avaricious souls were clouded with but one color—green, the well-known hue of the dollar.

After this job of convincing the skeptics was done, Allied Artists eased the film below the Mason-Dixon line—first at Richmond, Va., where it did so well it was moved over to another house after completing its first run date. Then AA decided to move the film further South. Many top theatres at first rejected the picture, but reconsidered once they saw the grosses from the drive-in theatres, they altered their policy.

Now the film is booked in well over 240 theatres in the Dallas area. Houston has about the same number

Charlie Rouse

Billie Holiday

Max Roach

of bookings. New Orleans, Savannah, Memphis, St. Petersburg, Jacksonville and Miami all have turned around and booked the movie.

The booking problem was by no means confined to the South. Allied Artists ran into the same trouble in sections of the Midwest and North, but overcame the difficulty by the same policy of offering the picture to drive-ins and sub-runs.

Just goes to show that when enough money is at stake, thoughts about "incidents" are thrown out the window.

■

• **MAX ROACH TURNED** down a substantial offer from a manufacturer to produce a new type of drum stick. He intends to handle production himself and to allow other musicians to invest in the company . . . Singer Valerie Carr, in Pittsburgh for a few days, was seen cooling it at the Loendi Club . . . Our sympathy to Martha Glaser, Erroll Garner's personal manager, on the recent death of her mother . . . Aside to Joseph W. Grider of Institute, W. Va.: You're in order, Mr Grider . . . Donna Hightower is an excellent singer.

■

• **UNUSUAL PRAISE** for tenor saxist Charlie Rouse, one of the few hornmen able to satisfy the whims of temperamental Thelonious Monk. Playing in concert with the way out pianist, Rouse drew this critical praise: "Unlike certain of Monk's previous reedmen, Rouse is able to improvise beautifully within the rigorous framework of Monk's music without sacrificing any of his own individuality. The sight and sound of Rouse and Monk improvising together—Rouse with perfect fluency, Monk with sporadic chunks of brilliance—is a sheer delight."

■

• **SINGER JACK WILSON,** freed of charges on disturbing the peace and assaulting a police officer, got his knocks in the New Orleans melee. He suffered bruises on his forehead, on his nose and over his eyes, put there first by a Negro cop, then a white one in the brawl. The show was told to leave town at once, not because of an upheaval by the audience, but solely because the gendarmes objected to the performers leaving the stage as they usually do in their acts . . . Norman Granz, who handles Ella Fitzgerald, reportedly has become a citizen of Sweden and is allowed but 30 days in the United States.

■

• **A FOUNDATION** to fight and prevent narcotics addiction has been established in New York City. It is called the Billie Holiday Memorial Foundation . . . Speaking of the late blues-singing immortal, she wrote in her book, "Lady Sings the Blues," "If you think dope is for kicks, you're out of your mind. There are more kicks to be had in a good case of paralytic polio or by living in an iron lung . . . all dope can do for you is kill you—and kill you the long, slow, hard way. And it can kill the people you love right along with you."

Uncovering Hollywood

Academy Award Nominee Juanita Moore Hasn't Had Film Part for a Whole Year

By CHES WASHINGTON

(Sixth in a Series)

HOLLYWOOD—Despite the great acclaim and nation-wide fame accorded her for winning the last Academy Awards nomination as "best supporting actress," personable and brilliant Juanita Moore has been sitting in her cozy apartment for a year waiting for movie roles that never come in.

Proudly Juanita displayed the coveted Exhibitor's Laurel Award plaque, inscribed "Top Supporting Award," which was given for her sterling performance as the mother in "Imitation of Life." Then she humbly confessed she has not received a single film call since that magnificent portrayal!

Juanita Moore

"I happen to have a good husband (Charles Burris) who supports me. Otherwise I might have to go to work in the salt mines," Juanita said facetiously.

But here is another travesty on Hollywood and its subtle, hypocritical prejudice. Here is an actress who has been given the accolade of greatness by the august Academy members themselves. But her reward from the movie industry has been isolation to an island of inactivity and idleness. Since her award-winning film she hasn't received a single screen role.

■

IN CONTRAST, Susan Kohner, the white girl who played the part of the colored girl who was Juanita's daughter in "Imitation," has had terrific breaks since her Academy nomination in the same Academy "supporting role" category as Miss Moore. Miss Kohner has had top parts in "The Big Fishermen" and "All the Fine Young Cannibals." She is reported now in Europe to be tested for a possible role as Ingrid Bergman.

The fact that Juanita is a marvelous actress is as obvious as a bald-headed woman would be in a beauty contest. For her great starring role in the recent stage version of "Raisin in the Sun" in London, a top English critic wrote:

"She walks like a queen empress and she charms like a witch. She collects the audience and holds it breathless. She forces it to share her agony. This is a masterful performance."

Los Angeles-born, Juanita got her first break in films in 1951 in "Lydia Bailey." And even though she was outstanding in "Affair in Trinidad" and "Something of Value," her film roles were few and far between. Finally Producer Ross Hunter and Director Douglas Sirk at Universal-International gave her her big chance to play in "Imitation of Life." Sirk predicted she would win the Academy nomination months before she actually did.

"I thought I would get adequate work in films after winning the nomination," Juanita declared. "And as a matter of fact I don't think I should have to just wait for a "Negro" part. I can play the role as a representative of any of the darker races of the world . . . and there are many of them," she said.

"ALSO SINCE they are using white girls to play the parts of colored girls, I can't see why I shouldn't have the opportunity to play any part within the scope of the Negro race," she added.

"Actually the outlook toward opportunities in films for Negro performers is so dismal today, there is very little the young, aspiring thespians have to hang their hopes upon," Juanita concluded.

Thus again we hear the voice of admitted talent in Hollywood crying in the wilderness of "Unemployment-for-Negroes in the Capital of the Land of Make-Believe."

But Advertising Budgets Are Low

Negro Public Is Essential To Survival of Hollywood

By JOE STRICKLAND

(Courier Staff Writer)

DETROIT—Hollywood's purveyors of fantasy have, in past years, worked their greatest magic on Negro media when it came to dispensing the advertising dollar.

But William Castle, producer director of some of Hollywood's gruesome nonsense, said this that things may change.

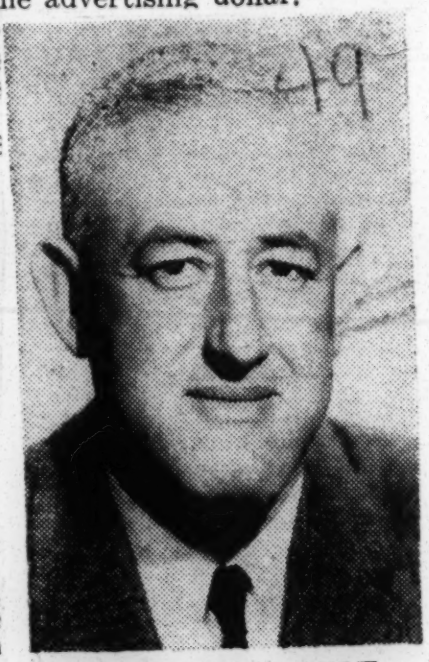
Castle, who produced "13 Ghosts," allowed:

- **"I didn't know that the advertising budgets for Negro publications were so low. Yet I know I need the Negro public to survive in this business."**
- **Castle learned that Detroit's 600,000 Negroes represent approximately 25 per cent of the population.**
- **"That many people cannot be ignored," he said.**
- **Castle. whose "13 Ghosts" opened at the Broadway Capitol Thursday, added:**

"When I got into town I found out that I was not getting the warm reception I experienced in the past. I wanted to know why. When I found out what the advertising budgets were, I knew why."

HOLLYWOOD HAS refused to accept the fact that Negro publications are to be reckoned with, Castle continued.

In an open discussion at the Sheraton-Cadillac last week, Castle promised reporters he would try to remedy the matter.



PRODUCER CASTLE
. . "Negroes must be reckoned

Uncovering Hollywood

KIM HAMILTON OPTIMISTIC; FORESEES FUTURE FOR NEGROES IN HOLLYWOOD

By CHES WASHINGTON
(Seventh in a Series)

HOLLYWOOD—Being mainly an optimist myself, despite the gloomy unemployment problems in Filmland, it was truly heart-warming when actress Kim Hamilton, beautiful and brown, vivacious and virile and obviously unblemished by skepticism, gave me her views on the Negro performers' dilemma in the movie industry.

Standing 5 feet, 4 inches, with brown eyes you'd adore, Kim's angles were refreshingly different from the veteran troupers we interviewed in earlier installments of this "unmasking" Hollywood series.

■

We had watched Kim give a stellar performance as Harry Belafonte's wife in "Odds Against Tomorrow." And now we knew why Harry is the No. 1 booster of her acting ability and facetiously calls her "my wife away from home." Her dramatizations are excelled only by her effervescent and charming personality . . . and devastating smile.

Kim Hamilton

■

AFTER SEARCHING vainly in New York City for the ideal "Odds" girl, Belafonte called local dramatic coach Jeff Corey and he recommended Kim. The local casting director, after a test, advised them, "If you don't send for Kim for the part, you're out of your mind."

Her fine acting in "Odds" was a stepping stone to a good role in the London "Raisin in the Sun" stage play, where she co-starred with Juanita Moore and Earl Hyman.

But let's hear from Kim on the problem of unemployment of Negro performers in Hollywood:

"Despite the fact that it is difficult for Negroes to get parts in the movies now, I am optimistic. I feel as long as we have one foot in the door, the door is open.

"While in dramatic school, I was the only Negro. But the others studied just as hard as I did. Actually I have received more work than the majority of the others in my class. Lots of people say I'm crazy. But although our opportunities are limited, of the 50 or 60 other movie spots that will be available to white students you see 400 or 500 waiting for those spots. But my philosophy is simply this: Be prepared when the opportunity comes."

■

THE 24-YEAR-OLD CHARMER said one of her most thrilling roles was with the great Sidney Poitier in "Something of Value." Another was the part of a French Martinique seductress with James and Pamela Mason on the General Electric Theatre TV show.

We asked Kim if she thought things like the student "Sit-In" strikes in Dixie would help the lot of the Negro performer in Hollywood.

"They should," she said frankly. "I think this will make them realize that this thing isn't going to stop until all Americans get equal opportunities in every phase of American life."

Kim praised such trail-blazers as Louise Beavers, Bill Walker, Juanita Moore and the "Amos 'n' Andy performers as troupers "who made a pathway that young thespians can follow," but doesn't share some of their pessimism on the future for our artists in films:

"We are living in a glorious, changing world," she declared enthusiastically. "So it's my philosophy to be prepared . . . And ability and lots of luck are the things which will eventually survive!"

Negro Artists Liked In Japan

Tokyo, Japan (ANP) — Colored entertainers touring the Far East are being received with open arms, particularly in such major countries as Japan, Hong Kong and Australia, a sampling of sentiments based on reports from these areas indicate.

According to these sources, such top performers as Harry Belafonte and Jackie Wilson and several others are among the most sought-after artists performing in Far Eastern area.

In Japan, particularly, they are given the red carpet treatment and fans flock to their performances.

Take Belafonte, for instance, who is currently touring Japan, with Tokyo as his main stop. Not only is the multi-talented entertainer being mobbed by fans here, but the record shops and stores are stocked full of his records. And long before he was scheduled to arrive here, the lobbies of the main buildings carried huge posters announcing his visit.

Wilson is another who enjoyed tremendous success in Toyko. The famous pop singer appeared before capacity audiences when he played Club Lee and Shinjuku recently.

Others enjoying popularity in Far Eastern cities were Freddye Marshall of Columbus, Ga., and vocalist Billy Banks. Miss Marshall was very successful during her visits to Japan, Hong Kong and Australia.

Report From Europe

By Ollie Stewart

Will They Ever Forgive Her?

PARIS — Josephine Baker's return to Paris is one of the biggest triumphs of her life. "The incomparable Josephine," writes Thomas Curtiss in the N.Y. Herald Tribune (European Edition), "is more than a star. She is an entire constellation and a magician into the bargain ... Josephine Baker's voltage as performer is at its zenith these summer nights at the Olympia."

But it's a strange, ironic thing that although Josephine continues to go like a house afire in Europe and most other places around the globe, she always runs into some nasty, unpleasant things whenever she tries her art on American audiences.

* * *

THE COUNTRY of her birth just won't pay tribute to her greatness. She either gets insulted, arrested or attacked by the press Even when she is acclaimed on the stage by people who can't resist her, she gets nailed to the cross the moment she hits the street.

Why she keeps going back to the USA, I'm sure I don't know. Next time I have a chat I'm going to ask her.

Perhaps she's trying to prove something to herself — trying to prove that there's no land she cannot conquer. If so, it's an admirable ambition. But few people have that much guts. Millions of Americans don't like the things Josephine stands for, and they're not about to change.

* * *

THEY'VE BEEN trying to break her spirit for many a year. That they cannot do. But they can — and have — hurt her.

They don't like her stand on equality. They don't like her idea of adopting children of many racial groups and colors. I think, perhaps, that this last is the most offensive to racists in America. She has made brothers and sisters of little white girls and little black boys. For that they'll never forgive her.

Mentioned recently that I have a short article in the July issue of the Catholic Digest. Late news shows the following: I also have a full-length article in the July Extension Magazine — with my picture, no less. This one's about the new African Cardinal, his Eminence Cardinal Rugambwa.

I've also been informed that I'll be back in the Catholic Digest in September, with an article I did after the Summit And, in November, Reader's Digest has scheduled a piece I did on U.S. Presidents for this election year. This will be in the form of a quiz.

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STAR GAZING

Why hold hands at all? Good question for Como

The Perry Como Show commenced its weekly stand the other night with the usual warmth, but it wasn't long before the opening was a subject of discussion between two of its regular viewers... The man member of the family observed that it was unfortunate, but understandable, why Patti Paige and Erroll Garner weren't holding hands as Perry and his four guests formed their line and joined in singing the opening number.

"Everyone but Garner has the hand of someone else," he pointed out... "Comedian Don Adams is on one end, his left hand in Como's right... Next comes Perry, holding the hand of little Eddie Hodges, who in turn is holding the hand of Patti Paige... then comes Erroll.

"It's too bad they have to be so careful about avoiding contact between the colored fellow and the white girl, because of the reaction it may get from some people.... Yet," the man concluded, "I suppose it is understandable, though, that the sponsors (Kraft) wouldn't want to risk offending their Southern market"... To which the practical female replied: "Well, why hold hands at all?"

Tan talent has all but taken over New York's night life... Carmen McRae, Art Blakey, the Modern Jazz Quartet, Philly Joe Jones and Ornette Coleman were seen and heard in a Carnegie Hall concert Friday night... Dotty Donegan returned to the Embers for a lengthy stay that'll end in March... Julius Monk premiered his "Four Below Strikes Back" and Josh White was joined by Elly Stone at the Village Gate... Billy Taylor at the Harlem Prelude and Miriam Makeba doing an encore at the Village Vanguard.

MGM just this far from offering Pearl Bailey the Ethel Waters part in a remake of "Cabin In the Sky"... Same company wants Dorothy Dandridge to impersonate Billie Holiday in a proposed filming of the late Lady Day's life.

When Eartha Kitt made her way into the Copacabana or Johnny Mathis' New York opening the other night, she was on the arm of Julia Sharr, a blond press agent... Duke Ellington booked for the Riviera in Las Vegas beginning March 2nd.

Mildred Saunders Smith, professor of sociology at Virginia Seminary and College, has completed a new play titled "Bright Mansions"... Its a religious fantasia that presents a sociological picture of the colored man's concept of Heaven... Prof. Smith has written, directed and produced two other plays prior to this one.

Operatives on the West Coast swear that an ex-hubby of singer Dinah Washington got it in his head to chase down the culprit who was doing the San Francisco night spots with his former wife... Hot and bothered under the collar, he made his way from one club to another... Then he ran into some friends who cooled him off by telling him the name of the guy he was stalking... heavyweight Eddie Machen.

Nat King Cole received three cars (as a bonus) for playing piano at the coming out party of Henry Ford's daughter two months ago... a Continental, a Thunderbird and a Ford... Nat, incidentally, is reported to be having problems with a Japanese chorine who seems bent on the King crowning her Queen.

Have you paid more than passing attention to the plug used in the publicity on Brigitte Bardot's film, "A Woman Like Satin?"... It says this is "the part of Bardot you haven't seen"... the hint being that you've seen all the rest of her in previous movies— SAM LACY

STAGE INTEGRATION IS REPORTED GAINING

The integration of Negro performers in shows has been proceeding satisfactorily, according to the governing boards of Actors Equity, the Dramatists Guild and the League of New York Theatres.

A joint statement issued Wednesday by the organizations said:

"There have been significant examples of the integration of Negro and other non-Caucasian artists in all the media of the performing arts. In each instance, the realities have been more faithfully served and the theatre has been vitalized."

Hereafter, Equity's representatives on integration will be designated as the Special Committee for Ethnic Minorities in the Theatre instead of Integration of the Negro in the Theatre. Frederick O'Neal, a member of Equity's governing board, is chairman of the committee.

He observed that two forthcoming Broadway shows, "The Long Dream" and "The Cool World," would employ about sixty Negro performers. Others are to be used in an off-Broadway production of "Shakespeare in Harlem," Mr. O'Neal added that the casts of several attractions were utilizing many Oriental members of Equity.

Evelyn Cunningham

Getting involved in racial issues has become a compulsion with many of the most prominent Negro entertainers.

For countless years, when a Negro star was criticized for performing before segregated audiences or for not taking a strong stand in the face of a racial "incident," his retort was something to the effect that he was not a politician or a social worker, only an entertainer; and as such he felt no responsibility for spouting off at the mouth about his or anybody else's civil rights.

Cunningham

This kind of attitude bred two distinctly different reactions. One school called the entertains Uncle Toms; the other termed them realists.

Meanwhile, whether they have wanted to or not, many Negro entertainers have gotten increasingly entangled in issues that are far removed from singing and dancing. They found, to their great surprise, that they liked it. They discovered that in getting mad and fighting back they gained a new dimension to the dignity and self-respect they thought they already had.

Belafonte, Poitier, Davis, Horne, Bailey and many others are known for taking a dim view of racial intolerance. Horne's view, for instance, is so dim that she recently chunked a lamp, ash tray and plate at a fellow who acted like he didn't go for colored people.

INEVITABLY THE MANTLE of race leadership has been placed on outspoken Negro entertainers. This, of course, is a great injustice to them and must be a source of some embarrassment. But they have taken it just seriously enough to become a potent force in "The Big Fight." Most of them have gone all-out for NAACP efforts, making financial as well as professional contributions. Many now search the fine print in their contracts in an attempt to avoid appearances before segregated audiences. They are aware that there is a role they can play that can be infinitely more rewarding than giving a perfect rendition of a song.

Take Earl Grant, a West Coast singer-organist, who has recently set the East on its ears. Grant has just finished a stint at New York's famed Copacabana. Know where he's going from there? To a whole gang of Negro colleges and universities throughout the South. This is what he wants to do. He doesn't have to. He knows that the kids in these colleges rarely see the big-timers. He knows that there's not much money in it for him. But he knows that he'll face some of the greatest, warmest, most appreciative audiences he can find anywhere.

This doesn't make Grant a race leader and he won't get the Spingarn Medal. But he'll be letting thousands of young people know that he—and many others like him—dig what's happening.

David Workman

OFF BROADWAY—Eulabelle Moore and Roy Adams in "The Goose," about a Harlem social worker and a hoodlum J. I. Rodale's farce opens at the Sullivan Street Tuesday.

Cab Calloway And Lena Horne Listed In New Who's Who

Who's Who In America has become hep to the jive produced by Cab Calloway.

The name of the efferscent band leader and singer is among the new biographical sketches listed in the just-published new edition of this famous reference book. Lena Horne is also among the latest names to be listed in "Who's Who." Cab joins a number of other jazz musicians in the book, including Duke Ellington, Benny Goodman and Louis Armstrong.

The editors did not reveal why Cabell Calloway has not been included before this. (In the past they have reported that entertainers sometimes appear shy at answering their questionnaires.) Born Dec. 24, 1907 in Rochester, N.Y. Calloway was leading his band by 1928, and his still popular recording of "Minnie the Moocher" was made in 1931.

Among other newly - listed jazzmen are Joe Bushkin, pianist; Billy Eckstine, singer; Stan Getz, James Giuffre and Coleman Hawkins, saxophonists; Chico Hamilton, pianist; Gerry Mulligan, baritone saxophonist; Turk Murphy, trombonist; Oscar Peterson, pianist, singer; Buddy Rich, drummer and Leonard Feather, jazz writer.

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GEORGE E. PITTS SEZ . . .

The Pittsburgh Courier, Pittsburgh, Pa.

Harry Belafonte in Thick of Rights Fight

Jan 6 11 60

"Making money is not all I'm interested in," said Harry Belafonte. "I want to use my talent to fight for the freedom of my people. I am going to give as much time as I can to helping the NAACP, which I consider the organization doing the most effective work for racial equality in America."

Mr. Pitts

There is little doubt that Belafonte is dead serious about practicing what he preaches; just look at his record:

He donates substantially from his own pockets to the NAACP and helps keep the fight for civil rights an issue Americans cannot ignore.

Belafonte and actor Sidney Poitier not only organized but served as co-chairmen of the fund to aid the Rev. Martin Luther King Jr. recently acquitted in a tax trial. The pair personally headed the cultural division, led a rally at the Statue of Liberty, were featured at a labor-backed demonstration in New York City's garment center and donated their services to a gigantic fund-raising show at the Armory, all in one day—May 17.

Belafonte also gave his talents to a similar undertaking in Boston prior to the New York benefits.

He does these things not so much as a protest move, but rather to reaffirm faith in the principles of American democracy.

A firm believer in the student protest movement sweeping the country, Belafonte walked with pride and dignity in a picket line in front of Woolworth's branch store in Cambridge's Harvard Square; remaining with the pickets almost an hour. He was in the area for a benefit concert at the Boston Arena to raise funds for the Emergency Public Integration Committee.

To accomplish all of this in the cause of the rights of his people, Belafonte forsook the theatrical boards for two and one-half months, earning nothing for himself, choosing instead to devote this time to causes dear to himself.

Harry Belafonte

Avis

Frank Sinatra

It is a known fact that top-flight entertainers earn big money. More of them, especially Negroes who profess to be civil rights fighters, should take example after Harry Belafonte, and do something personally about America's shame.

■

THAT WAS the new Billy Williams crew you dug on last Sunday's Ed Sullivan Show. Swingin', eh! Well, 'ol stone-faced Sullivan liked 'em so much that he booked the group for a return engagement, but he will have to wait until they return from Venezuela. This recent success of Williams' couldn't happen to a nicer guy . . . Producer Melvin Parks has offered Eartha Kitt the starring role in "Widow Paris," a new musical on Broadway next season. Parks is also trying to snag the great Joshua Logan to direct it.

■

RUMOR DEP'T.: But is it true—that Sarah Vaughan's husband, C. B. Atkins and a Chicago doctor are supposed to take over Roberts Show Lounge in the Windy City? . . . Next season you'll hear the "Lawman" theme of ABC-TV as recorded by Sammy Davis Jr., who, incidentally is among the 11 "John Does" sued for $100,000 by parking lot attendant Edward Morgan, injured in a recent nightclub fracas. But, as 6-foot, 228-pound "Big John" Hopkins ("I work for Sammy Davis—not Frank) put it: "There is a mixup and I'm standing right in the middle. I separate them. Someone gets hurt in the separation—and it isn't me. And it isn't Frank. It wasn't Frank's fault at all."

■

LLOYD PRICE plunked down the first installment (a substantial check) with Mellon Bank of Pittsburgh on the annual Lloyd Price Scholarship Fund. Talent auditions will be held in major cities throughout the nation, the winners of which will be helped with their aspirations to higher education. . . . Hope Toni Harper's better after her bout with kidney trouble . . . If anyone knows the place of burial, cemetery and date of death of comedian Al Jackson, please forward information to Rhea Donin, Princess Hotel, Toronto 2, Ontario. She says "it is of urgent importance."

■

PITTSBURGH got its first look at singer Avis (that's her whole name) making beautiful music in the equally beautiful Fox Trap Key Room of the Flamingo Hotel. Her recording of "Pick Up Li'l Papa" on the Deb Label is getting strong platter play in Balto, DeeCee and Noo Joisey . . . Nat King Cole speaking: "So far as I personally can see the only good effect (about rock 'n' roll) is that it has made a lot of money for a lot of people—record companies, managers, and many youngsters who ordinarily wouldn't have gotten any place. On the other hand, I'm of the opinion that it has given the music business a complete false sense of values, and I don't think this is a particularly good thing." . . . Former New York deejay Tommy (Dr. Jive) Smalls, fired from his platter pushin' job because of the payola mess, is now working as sales promotion man with Gone Records, the label with which names like Little Anthony and the Imperials work.

Uncovering Hollywood

NEGRO GIRL "TOO PRETTY" FOR ROLE IN STRANGE TALE OF HOLLYWOOD BIAS

By CHES WASHINGTON

(Fifth in a Series)

HOLLYWOOD—A handsome, ebony-hued and good actress who is paying the penalty of unemployment because she was "too pretty," has taken up writing as an avocation because of lack of work in the movies.

Roselyn (Roz) Hayes, voluptuous-looking "Ebony" cover girl, who has had roles in "Lydia Bailey," "Raintree County" and "Carribean Gold," in years gone by, said she was screen-tested for a part but then turned down for the role because the director said she "was too pretty." Instead they have "Butterfly" McQueen (remember the girl with the squeaky, high-pitched voice) the part.

Roselyn Hayes

"I don't think white actresses want too much competition from beautiful Negro girls," Miss Hayes declared, in answering our question on why our pretty colored girls rarely get a break in pictures.

"Once Max Factor made me up so beautifully for the role of an island girl, when the star of the film (a white actress) saw me, she went into a huddle with the director. I had on a low-cut dress and was looking like an enchantress. After the director finished his whispering session with the star, they sent me back to the makeup firm with orders to make me look less glamorous. Later I heard the star had said that I should certainly not look as good as her, make-up-wise."

■

HOWEVER, "ROZ" played her part in that film as well ("Carribean Gold") that the entire company on the set applauded. The director told Miss Hayes they hadn't witnessed such a scene since Betty Davis won an Academy Award in a role.

Strangely, however, even after a fine performance like that, Roselyn was never again called to work at that particular studio!

When asked that puzzling question on why they are now using white girls exclusively to play the roles of light-complexioned colored girls, Miss Hayes came up with the unique answer:

"Well, they have lots of white starlets picking up regular checks under contract. So if they need a mulatto girl, they'll use one of them. They don't have any colored girls under contract, so many of them figure: Why hire a colored girl and pay her in addition.

■

"YES, I'VE ASKED many of the producers why Negro performers aren't given more work in the movies," "Roz" responded to our query.

"And their answers are almost always the same: The producers will give you that antiquated, worn-out alibi about losing millions of dollars (specifically in the South) when they make films giving Negroes good parts."

Does she blame the producers or the writers for the woeful lack of employment of Negroes in the movie industry?

"I think the problem is mainly with the writers," "Roz" answered. "If the writers write more Negroes into their scripts, I think the producers will use them. Especially if the writers have the courage of their convictions and the determination to stick by their scripts.

■

"HOWEVER, I'M an optimist. I think things like the current student sit-in strike will help. And it's like in housing . . . pretty soon the producers, like homeowners, will have no place to run.

"Take me, for example," "Roz" concluded. "I'm not going to stop being an actress. I'm just going to keep knocking on opportunity's door!"

—FIFTY YEARS OF PROGRESS—

"The greatest thing in the world is not so much where we stand, as in what direction we are moving."

49 1960

GEORGE E. PITTS SEZ . . .

The Pittsburgh Courier Pittsburgh Pa.

Controversy Over Promotion of 'Giant Step'

Date 5-21-60

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• Julius Epstein, the screen writer for "Take a Giant Step," has stated that United Artists is not trying too hard to sell the picture. "United Artists has, to all intents and purposes, shelved it completely. Don't ask me why. I don't know," Epstein has been quoted as saying.

Mr. Pitts

Epstein added: "The movie was previewed in New York and got fine notices in both the Saturday Review of Literature and Newsweek but there it is lying on the shelf . . . United Artists is having no part of racial problem pictures these days and 'Take a Giant Step' is simply going to keep on gathering dust and anonymity."

A strong verbal protest has been issued by Harry Hendel, interviewed by your writer in Pittsburgh. Hendel, a theatre owner and president of the Western Pennsylvania Allied Theatres Association, fired directly at Epstein and defended United Artists, declaring Epstein's remarks unfair.

"United Artists is a distributing firm," Hendel said. "They just distribute pictures and they are trying like the dickens to sell 'Giant Step.' The fault does not lie with United Artists, but with the producers and publicity departments.

"In 'Take a Giant Step' you have a relatively unknown star, Johnny Nash, who should have been publicized long before the picture came out. Why, look at the bad response to 'Porgy and Bess,' which had one of the top casts in the entertainment field—Poitier, Dandridge, Bailey, Davis Jr., etc., and it didn't do so well. How do you expect a newcomer like Nash to make a movie sell it on his own?

"Hollywood needs new faces, but 90 per cent of all films are now losing money unless they have an old established star like Cary Grant, Gary Cooper, Clark Gable, etc., even white stars aren't drawing at the box any more.

"United Artists' gets paid a percentage of what a picture earns, so why shouldn't they try to sell it. If they don't sell it they don't make money. Epstein's charges are all wrong," Hendel added.

"In the days when Hollywood used what we call 'penetrating advertising,' Hendel said, a picture was on the lips of practically everyone before it came out. "Gone With the Wind" was highly publicized at least two years before it was released. It's a pathetic thing now. The job of publicizing is not the theatres or the distributing firms' but is the duty of the producers.

"They must send enough publicity around the country to create a desire in the public to see their movies and not blame United Artists. The producers ought to spend a few bucks around the country to do this job."

Hendel said the film, "Take a Giant Step," has some bookings in the Pittsburgh area but people just weren't buying unknown Negro performers as serious actors. He mentioned Sidney Poitier and Harry Belafonte as being the only Negroes strong enough to carry a picture at the box office.

■

• **SUAVE BILLY WILLIAMS** rolled into New York's plush Latin Quarter on opening night last week and won the hearts and rabid applause of a packed house. Billy was red hot on many of his old favorite ballads and pops, but he brought the house down with his all-time best hit, "I'm Gonna Sit Right Down and Write Myself a Letter" . . . Elvis Presley may be top dog with the R. & R. set, but he looked like a rank amateur on the same TV show with highly polished "Clan" members, Frank Sinatra and Sammy Davis Jr.

■

• "HIT PARADE" is the title of a new German musical film. Guest stars will be Nat (King) Cole, Sarah Vaughan, Cab Calloway and Duke Ellington . . . Nat (King) Cole speaking to the press in Munich, Germany: "Europe is the home of real jazz now. You Europeans take care of this symbol of American culture. Back in the States, people prefer commercial music from the musicals and movies. In Sweden, and now again in Berlin, Hamburg and Munich, I had to rearrange my program. People asked for more jazz and not so much of ballads."

■

• **COUNT BASIE'S** celebrating his 25th year in the biz this 1960 . . . Duke Ellington's band will record the pilot reel for the new TV series, "Asphalt Jungle," to be filmed at M. G. M. . . . dancing Bill Bailey, brother of Pearl, reported at Dixon Hospital in South Mountain, Pa. . . . Erroll Garner, opening a 20-day stand at San Francisco's Fairmont Hotel, is the first jazz artist to headline a show in the renowned Venetian Room, Manager Martha Glaser announced.

Erroll Garner

Ella Fitzgerald

Frank Sinatra

STAR GAZING:

Billie Holiday just 'No. 59' in obscure N.Y. cemetery

A great number of us in the business are wondering what happened to the several ex-managers, friends, fellow artists and beneficiaries who profited so handsomely in money and prestige from their association with the late Billie Holiday. . . . Since the burial last July, the grave of the celebrated quen of the blues has remained apparently unoticed . . . . "Lady Day" today is just "No. 59" in an obscure cemetery in the Bronx.

When promoters of the annual "Music Under the Stars" series in Minneapolis were seeking talent with which to headline their shows, the first choice was Ella Fitzgerald. . . .The next two were pianist Roger Williams and tenor Dennis Day. . . . Series includes four outdoor evenings in the local baseball stadium with the Minneapolis Symphony Orchestra in accompaniment.

According to Harlem columnist Major Roberts, the producer of a forthcoming Broadway play turned down actress - singer Sheila Guyse because she wasn't the "washerwoman" type his director desired.

The Africa House benefit show held Sunday night at New York's Majestic Theatre, offered a cool million dollars' worth of talent . . . Sarah Vaughan, Dina Washington, Miriam Makeba and Geoffrey Holder shared stage. . . . June Eckstine, ex - wife of crooner Billy, doing a singing single on small club circuit of the West Coast.

It didn't take long for the West Indies calypso specialists to put together a jaunty "Princess Margaret Jones". . .Ann Hathaway, off the beaten path the past year, scored at the plush Van Horn Club in Springfield, Mass., in mid-April.

The integrated Dave Brubeak Quartet has every reason to be working on a new theme song, to be called "Where Can't We Go Next? . . . Cancellations of a number of Dixie dates on account of Brubeck's insistence on using tan bassist Gene Wright, have in South Africa because Wright is colored, then Lebanon didn't let it in because saxist Paul Desmond is part Jewish.

Remember Frankie Lymon?. . . . into the Regal Theatre, Chi, May 13th. . .American dailies still hostile to Josephine Baker because of her Stork Club (NYC) battles with Walter Winchell, made no mention of the fact that Jo had an audience with French President Charles de Gaulle during his brief visit to the California coast.

Philadelphia's Academy of Music rocked last weekend with its "Cavalcade of Jazz" . . .bill included the Count Basie band, Sonny Stitt Quintet, Ray Bryant Trio, Philly Joe Jones, Ornette Coleman, Gloria Lynne and Joe Williams.

Meg Myles, Kim Novak, Joan Stuart and now May Britt?. . . . That fellow must be in a rut — SAM LACY.

Patti Austin Show Biz 'Veteran at Age of 9

By GEORGE E. PITTS

The entertainment world euphemism "born in a trunk" applies almost literally to little Patti Austin who, at the unlikely age of nine, has six-and one-half years in show business tucked under her little belt.

Patti, with the light brown hair, green eyes and winning smile, currently has a featured role in the stage production of Finian's Rainbow," the musical that has withstood the ages.

Multi-talented Patti belts out a tune with gusto, and glides across the floor in dances with the effortless grace of a miniature Irene Castle. Name the entertainment media—radio, television, the stage, recordings, etc.—and Patti has experienced them all.

She has appeared in radio with Johnny Olson and on the Fred Robbins show with blues queen Dinah Washington. "If you aren't careful, she'll walk off with the apples," Dinah remarked. "She has worlds of talent."

Her first recording hit was on the RCA label when she was a mere five years old. She has since switched to United Artists Records.

Nor are the accolades limited to Dinah Washington's appraisal. Patti has been acclaimed after appearing on television on TV Star Time, Ray Bolger's Washington Square, The Steve Lawrences, Eydie Gorme Show

The Patrice Munsel Show, Ellery Queen, Arthur Godfrey Show and Music for a Summer Night.

■

ON THE STAGE she had a big role in "Lost in the Stars" at the New York City Center

PATTI AUSTIN
. . . pint-sized talent

and just returned from Europe with Harold Arlen's ill-fated "Free and Easy," which closed in February after a five-month run.

She has worked with jazz stars, too, including Quincy Jones, Clark Terry, Benny Bailey, Buddy Johnson, Jerome Richardson, Sahib Shihab, Phil Woods, Jimmy Cleveland, Quentin Jackson, Julius Watkins, Les Spann, Patti Brown, Joe Harris, Porter K. Kilbert and Melba Liston.

■

PATTI has shown her talents also alongside greats like Sammy Davis Jr. and dancer Harold Nicholas who said, "She is the greatest."

With a nine-year-old daughter like Patti who is a show business "veteran" already, it is little wonder that her parents, Mr. and Mrs. Gordon Austin of Bayshore, L. I. keep a tailor-made smile glued to their faces.

49 1960

Southern Lass Spotted for Film

The Miami Herald Miami, Fla.

Racial Roles Her Specialty

Sun, 4-10-60

By JAMES BACON
Associated Press Staff Writer

HOLLYWOOD, Calif. — Sonya Wilde, an atomic brunette from Oak Ridge, is a white Southern girl who plays a Negro in her first movie.

The movie, called "I Passed for White," is based on the problems of a light skinned Negro who crosses the color line and marries a socialite. It's a sleeper.

4/12

What do friends in Tennessee think of her movie debut?

"They're all kind of proud of me," she says. "They know that a lot of big stars, Ava Gardner, Susan Kohner and others, have played Negro girls in movies. They see nothing unusual about it."

Sonya, 20, is part Irish and part Cherokee Indian. She has an unusual background: she's been in only one Broadway show and one movie — and starred in both.

"When I graduated from Oak Ridge high school at 17, my family sent me to the American Academy of Dramatic Arts in New York and paid all my expenses including separate singing and dancing lessons.

"I can't say I've suffered."

Her folks are not wealthy. Her father is an instrument engineer for the Oak Ridge Institute of Nuclear Studies.

"I feel sorry for some of the girls who are trying to make it on Broadway. They have to spend their free time away from studies slinging hash. I was lucky, I spent mine reading for shows."

One day, after some summer stock experience, she read for Producers Harold Prince and Robert Griffith. They hired her as Carol Lawrence's understudy in "West Side Story."

Before she even had a chance to rehearse, Miss Lawrence left the show and Sonya took over the role of the young Puerto Rican girl in the modernized musical version of "Romeo and Juliet."

"That's the big difference between New York and Hollywood," she bemoans. "There you get a chance to read for any role. Out here, you're looked at and, if you fit the director's type, you get a chance to audition."

Sonya Wilde
... Broadway grad

"I hadn't even been up on the balcony before," says Sonya, "but I got through my first night okay despite a slight state of shock."

After the Broadway run, the show went on the road. When it hit the West Coast, Producer-Director Fred Wilcox grabbed her for "I Passed for White."

She's already had one interview for the movie version of "West Side Story," but the director told her, without audition, that she's not the type.

FORMER NEWSPAPER HAWK.—Eddie (Rochester) Anderson, Jack Benny's brash stage valet, says he got the gravel-like voice that is his trademark by trying to outshout other newsboys as a youth. "We really hawked newspapers when I was a kid in San Francisco," said the 54-year-old Anderson, shown at his home in Hollywood above.—UPI Telephoto.

Shouts As A Kid Makes Rochester Rich As A Man

HOLLYWOOD — (UPI) — Eddie (Rochester) Anderson, Jack Benny's brash stage valet, says he got the gravel-like voice that has earned him a fortune by trying to out-shout other newsboys as a youth.

"We really hawked newspapers when I was a kid in San Francisco," said the impish, 54-year-old Anderson, who was born in Oakland, Calif.

"We thought that the loudest voice sold the papers, which wasn't true, of course. Anyway, I ruptured my vocal chords from straining them."

Wearing old work clothes and puffing on a cigar in his large, comfortable home, Anderson said:

"In the early days it looked like I was gonna be a singer, but I wouldn't force that on anybody now."

Anderson, now a little hard of hearing, lives with his wife, Eva and their three children — Stephanie, 7, Evangela, 3, and Edmund, 2.

Sun 4-29-60

He's been with Benny for 23 years.

"I auditioned for him a week before Easter in 1937," he said.

The audition was for the part of a railroad porter for a broadcast dramatizing Benny's move to California from New York with his family.

The public loved "Rochester asked for more — and Benny's writers wrote a script in which the comedian hired him away from the Pullman Company.

"Eventually, it might work into a steady job," Anderson joked.

According to Anderson, the reason for Benny's continued success on his CBS show is his forethought.

"He has a talent for planting a situation that will catch on and pay off maybe a year later," he said. "It's uncanny. And he knows his exact image to the public.

"Once, on radio, he got the idea for people to send in letters on the subject of 'Why I hate Jack Benny.' It might have been dangerous, but it worked out wonderfully.

"As for me, I enjoy my part to this day. I enjoy the situations and the family ties, you might say. I get a lot of pleasure out of the show."

Nevertheless, said Anderson, he wouldn't mind having a show of his own.

Anderson is one of Hollywood's genuinely funny characters.

And nothing bothers him.

On his first broadcast, he showed up at the studio in white tie and tails with a top hat and an Inverness cape draping his shoulders.

And when a horse he owned won a race, he showed up at MGM studios in the costume of a Kentucky colonel and insisted that everyone call him Colonel Rochester.

"But I have pretty good common sense," he said. "I didn't marry an actress."

Uncovering Hollywood

The Pittsburgh Courier

Pittsburgh Pa.

Jan 5-11-58

Why Do White Actresses Portray Negro Girls? — Producers Sidestep Question

By CHES WASHINGTON

(Second ia a Series)

HOLLYWOOD—"Most of the big movie producers, quickly, will side-step the question of why white actresses always atre given roles portraying fair-complexioned colored girls," declared Actor William (Bill) Walker, militant board mmeber of the Screen Actors Guild.

Walker, who played in "No Way Out," "Take a Giant Step," films, and in "Playhouse 90" and Perry Mason TV shows, is one of the leading crusaders in the campaign to have colored-Americans cast "as Americans and not as Negroes, alone."

"Some of the producers weakly claim that some parts of the country (Dixie, of course) wouldn't accept colored girls in these roles. But that's just an alib' . . . and a lie," Bill explained. "And I think it's just because of prejudice on the producers' part. They just don't have a leg to stand on.

BILL WALKER

■

"OTHER MOVIE-MAKERS come up with the alibi about needing 'names' in these interracial films. Like Julie London in "Night of the Quarter Moon"; Susan Kohner in "Imitation of Life" and many others. But even this isn't true.

"Look at the unknowns who have made the grade in TV," Walker pointed out. "They use one or two top names in the big TV shows, and many of the others you've never heard of . . . until they score a big hit in the TV part in which they'vte been given a chance."

■

EVEN AT THE RISK of possibly jeopardizing his own career as a movie actor, Walker had this to say in a speech to the Screen Producers Guild:

"Special roles don't have to be written, always, for Negroes. The other day I came upon an auto acident on Wilshire Boulevard (Hollywood). A Negro passerby had taken over the functions that an interested, concerned citizen performs at such times. He was not operating as a Negro in his rescue role—but as a human being. Incidents like this take place all the time, but never find their way into the movies.

■

"LET US LOOK AT some of the effects of not using the Negro as often, or as well as you should," Walker continued.

"1. The motion picture industry is depriving itself of a great and rich talent which would improve its product.

"2. Negro actors are forced—with few exceptions like Harry Belafonte, Sammy Davis Jr., Sidney Poitier and Dorothy Dandridge—by virtue of their usual insecurity as movie performers, to make their vocation of acting an avocation . . . thereby dulling their acting skills.

"3 Discouraged and disheartened by the portrayal of Negro life on the screen, the Negro people are staying away from movie houses in droves. Gentlemen, this potential is over 16,000,000 people. One quarter of 16,000,000 is 4,000,000. Think of four million more people to warm the seats in the movie houses around the country . . . and, gentlemen, that's a whole lot of popcorn, too!," he added.

■

SUBSTANTIATING WALKER'S points, Actress Palmere Jackson wrote:

"I have no quarrel with an actor doing his part, and if a periodic picture is being made, the character should be realistic. But I feel since there has been such a tremendous change . . . Negroes are being integrated into every phase of American life, that we, as Americans, should be so depicted."

So, these are the voices of the performers, crying in the wilderness of "Work-for-Negroes" in Hollywood, where progress is slow, hope is at a low ebb and opportunity is beckoning, in the direction of television.

■

NEXT WEEK:—What can the public do to help this tragic situation?

49 1960

INTRODUCING: The name is Robert Rossen. If you are a moviegoer you may have seen it lately on the screen as director and co-adapter of "They Came to Cordura." If you didn't, then certainly you must have seen it flash before you as the producer-director of "The Brave Bulls," as the director of "Body and Soul" or as producer-director-adapter of the Oscar-winning "All the King's Men," to mention a few of the man's achievements.

For a theatregoer the name may mean little. It hasn't been on Broadway since 1935 when it was attached to a comedy in two acts and six scenes, an item called "The Body Beautiful" that lasted four performances. Mr. Rossen no longer shudders at the recollection. But he is determined to make the record positive, to make his mark in the theatre. "I don't think I will be satisfied until I do," he remarked at lunch last week as he neared completion of casting for "The Cool World," which he and Warren Miller have adapted from Mr. Miller's novel.

"I have always loved the theatre," Mr. Rossen said, "and I mean to concentrate much of my efforts in it from now on. No, I am not turning on films. I still will make pictures. But it is the theatre that I must master. I think I have things to say." In "The Cool World," set for rehearsals Jan. 11 and a Feb. 16 local debut at the Eugene O'Neill, he thinks he is leading with an ace. The play is set in a Negro-Puerto Rican area of Harlem and Mr. Rossen says, "We think it has vitality. We think it has something to tell about Harlem that has not been said sufficiently in the theatre before. That is, if you create a jungle you must expect to deal with animals. I know. I lived on the East Side as a boy. I was lucky. I managed to fight my way out, literally and figuratively."

After "The Cool World," Mr. Rossen means to direct and coproduce with Robert Fryer and Lawrence Carr "One Star General," a dramatization by Al Morgan. After that he wants to write plays.

WARNING: Maybe it isn't exactly a case for Actors Equity, but Hilda Simms had just better watch out. Reflect: When producer Lester Osterman and the aforementioned Mr. Rossen asked Miss Simms to read for "The Cool World," they pictured her in the role of Miss Dupont, secretary-mistress of a marijuana entrepreneur, a dabbler in the metaphysical meaning of sex, also amateur astrologer. But Miss Simms, after reading the script, hankered for a lesser role, that of a fortune teller. She thought the part, of satiric texture, more enticing, one in which she might be able to shine. Impasse. Then Miss Simms

Hilda Simms

said, "Why not combine the roles." Impasse broken. Mr. Rossen and Mr. Miller assess the idea as brilliant. "Why didn't we think of it ourselves?" they ask. Miss Dupont and the fortune teller now are one and Hilda Simms.

HARRY BELAFONTE, now playing to standing room only audiences at New York's Palace Theater, celebrated his 10th anniversary as a star of the entertainment world last week with an estimated $750,000 annual income and a declaration that "I don't want to do anything that is not of a certain artistic satisfaction, the really delicious to do."

Show Biz Had Its Ups And Downs In Year Just Ended. Records Show

By DELORES CALVIN

NEW YORK — When compiling any kind of list of who was the greatest in various fields for '59 — you cannot help but stump over the name of HARRY BELAFONTE in many varieties . . . First — as a Victor recording artist — he made delightful albums... as a concert star — he excelled in many nationwide tours . . . as a variety artist — he played the top clubs, guest TV shots, summer stadiums and benefits . . . as an actor he made two heavy, interesting movies . . . as a businessman — he rated with his Harbel Productions, a very successful venture . . . and as a family man — he seems happy enough with his wife and son . . . So no matter what department you choose — Harry Belafonte rings a bell . . .

Further down the ladder we run into Nat King Cole, whose international air has led him to make several recordings in Spanish and Portuguese . . . LENA HORNE, who scored at Savoy in London after closing here in "Jamaica" earlier this year . . . SAMMY DAVIS, JR. . . always a big name and always in the limelight . . . ELLA FITZGERALD — who has risen to greater heights by her smart appearance and calm on TV guest shots — JOSH WHITE for a big comeback — and for teaching his whole family routines — JOHNNY MATHIS for greater albums and bigger club dates, if that's possible . . . DIAHANN CARROLL for hitting the very top with her engagement at the Persian Room of the Hotel Plaza . . . PEARL BAILEY got together a terrific unit and toured the country with great notices everywhere . . .

Surprises were to Dinah Washington for her big record "What A Difference A Day Makes" . . . LLOYD PRICE for his "I Wanna Get Married" . . . DELLA REESE and FATS DOMINO scored with records too . . . EARL "FATHA" HINES made a comeback as a single . . . SAM COOKE and BILLY ECKSTINE made strides.

* * *

1959 brought sadness too — the death of BILLY HOLIDAY . . . robbed the world of one of the greatest singers in her class . . . and halted a career which was on the brink of immortality . . . Payola entered the scene just as the year was closing, putting an insecure edge on the recording business and starting an investigation which will go on into the New Year . . .

Show people rallied behind many more charities and all-night televisions in '59 — as similar illnesses struck many of their own . . . A new nightclub, The Copper Door opened — and featured a lavish all-Negro show complete with chorus girls . . . performance last year in "Anna Lucasta," and juggling dates — canceling some and walking off others after one performance — she did a flop show which played one week on Broadway — surely this was a bad year for Eartha.

Biggest money makers were "Imitation of Life," based on the racial theme which made more money than its producers could carry to the bank — and "Porgy and Bess," an all-Negro movie, which had so many different recordings out by famous stars, the public didn't remember who did what . . . "Porgy is still enjoying a long and successful run on Broadway. . .

Labels Eva Taylor's Daughter Irene, Chip Off Pair Solid Blocks

By ROBERT ROY

First-nighter raves over talented Irene Williams Matney's performance in the play "Free and Easy" currently running in Brussels, Belgium are unaware of the background the shapely former "Bess" in Porgy 'n Bess boasts.

Nor for that matter were many Americans "hep" to the star's beginning when she was the toast of Broadway and the U. S. "prairies" in Porgy 'n Bess. This, by the way of saying, Irene is the daughter of Eva Taylor and Clarence Williams, hardly known by the modern generation but two of the greatest in their heyday.

Eva Taylor, the mother, was one of the pioneers in radio. She was credited with owning the most perfect radio voice to hit the airwaves when she was appearing and that claim still sticks with oldtimers some several years after she's retired from the stage as well as radio.

Eva Taylor, in her day was to radio and the theatre what the late Florence Mills was to both and what Laura Bowman, Susie Sutton and a very few others were to dramatic acting.

The father, Clarence Williams, is a famous composer and publisher of songs who can boast of giving the American scene some of its best tunes. The Clarence Williams Publishing company still turns out hit numbers as it has done for more than three decades.

Eva Taylor and hubby Clarence Williams are now living in Detroit with their daughter Irene who is married to William Matney, editor of the Michigan Chronicle. When Irene isn't performing on stage she too makes her home in Detroit having given up New York for the Motor City after becoming Mrs. Matney.

Yes, Irene Williams Matney is a chip of pair of solid blocks along entertainment row. Is there any wonder that she is rated one of the world's great performers by Broadway, Hollywood and critics of Europe?

Drama

Negroes Stage Vivid Revue

By FRANK ASTON

A reporter would like to find the word for the Negro troupers who opened an informal bill at the 41st St. Theater last evening.

They are vivid. Genuine. Melancholy. Merry. Communicative. Melodious. Rhythmic. Satirical. Philosophical. Resigned. Ambitious. Human.

What is the adjective?

They started with James Weldon Johnson's "God's Trombones," in which most of them fell under the sway of their preacher, Frederick O'Neal, as he told Bible stories. They joined in with him personally from time to time, helping out immensely to illuminate his meaty envisioning.

After intermission they went into Langston Hughes' erratically endearing "Shakespeare in Harlem." Mr. Hughes' tinkling rhymes and tappy meters have been adapted and directed for the platform by Robert Glenn with musical continuity by Margaret Bonds.

Robert Cobert is musical director and Robert L. Ramsey has done well with lighting, settings and costumes, all of which create passing impressions of life as it may be known just north of Central Park.

This is not an altogether unpleasant existence, for it has its humor of a grim and sometimes embittered sort. For the most part the doings and circumstances of the Hughes Harlem are the essence of a dream deferred.

In brief recitations embellished with melody and harmony Mr. Hughes hears a youth (Calden Marsh) hoping for a course in French, a chippie (Royce Wallace) snapping that she wants a TV set, a cleaning woman (Alma Hubbard) grumbling for a decent radio, a bartender (Richard Ward) who doan want nuthin' but a bottle of gin, a preacher (John McCurry) clumsily begging for a rich offering, a killer boy (Frank Glass) afraid to dream, an old man (Ted Butler) with gentle murmurings of age, a bar girl (Isabell Sanford) just wanting to snooze and the narrator (Jay Riley) brilliantly explaining the futility of it all—the futility and sincerity.

They're terribly human, these people. Vivid and human in an unaffectedly magnetic way.

ROYCE WALLACE . . . in "Shakespeare in Harlem."

Avery Willard

"SHAKESPEARE IN HARLEM"—Royce Wallace and Frank Glass in a program based mainly on the works of Langston Hughes. At the Forty-first Street on Tuesday.

Marie Torre Reports

'King' Cole, Belafonte To Aid Negro Actors

The sweet smell of altruism, rather than the almighty dollar, permeates a new endeavor which joins **Harry Belafonte** and **Nat "King" Cole** in a theatrical partnership. This is Cole-Belafonte Enterprises (a coin was flipped for top billing), which can be likened, in structure, to the corporate ventures of the **Frank Sinatras** and the **Gene Kellys** and the **Loretta Youngs**. But the objective is cast in a different mold.

Marie Torre

The money incentive, that is, plays a relatively small part, if it plays a part at all, to the pledged goal of Cole-Belafonte Enterprises, which is to break down more and more barriers for the Negro performer. They've scored a few between them, on an individual basis, but their imaginations run wild when they contemplate the potential of two of the foremost Negro showmen of our time joining forces.

"Between us," says Cole, the first of his race to have had his own weekly television series, "we have helped open up doors in motion pictures and television. But the old stereotype is still being perpetrated. This we hope to discourage. We hope to encourage more faithful portrayals of the American Negro, more opportunities. There are lots of ways Negroes can be used in films without making controversial or message pictures."

To Make Picture

First project on the agenda is a motion picture ("something light and musical"). The company also is open to ideas for TV specials that will lend themselves to all-Negro casts.

"Neither Harry nor I intend to play a part in all of the shows we produce," Cole notes. "We want others to get into star position. I don't suppose we'll have too much trouble getting backing for these, with our banner on the projects. This might not have been possible a few years ago, but I think it is now. The Negro performer has risen in stature. He is meeting with nationwide acceptance on his own merits."

Nat "King" Cole

Cole has, that is, just as Belafonte has, and **Louis Armstrong** and **Lena Horne** and **Sidney Poiter** and **Eartha Kitt**, to mention some. It's the firm hope of Cole and Belafonte that together they can help make the list grow and grow!

• • •

A Repeat for 'Moon'?

The NBC announcement about a repeat showing of **"Another Evening With Fred Astaire"** (May 9) reminds us that the same network has the privilege to rerun, at any time prior to June 1, Sir Laurence Olivier's "The Moon and Sixpence," a thing of dramatic magnificence, you may remember. That NBC has made no announcement on the subject would indicate that it has no such intention. Or can it be that the "Sixpence" privilege has been lost in the maze of network neglect? . . . ABC, the horse happy network, has scheduled a second Western series, reruns of "The Texan," for housewives in the afternoon, in the event they don't get enough of the bangs-bangs in the nightime hours. "The Texan," starring **Rory Calhoun**, is currently running on CBS. In the fall, it will join "Restless Gun" repeats on ABC's daytime schedule. . . . Former **President Herbert Hoover** will be visited by "Person To Person" in a special thirty-minute telecast April 29. The meeting will take place in Key Largo, a fishing resort on the east coast of Florida.

• • •

No need to journey to England to see the wedding of **Princess Margaret** and **Anthony Armstrong-Jones**. NBC has scheduled two programs on the event, the first, "The Princess and the Photographer," covering the background of the marriage, and the second focusing on the wedding itself May 6. The marriage, incidentally, has caused some concern among people who do their best to keep up with the Joneses!

• • •

Start of New Career?

Latest singer to exhibit a dramatic urge is **Peggy Lee**. She will appear in a Dallas theater this summer in the title role of "New Girl In Town," hopeful that it will be the beginning of a new career that'll lead to Broadway. . . . A Schwerin survey in New York revealed that the most popular program in the metropolitan area is a local show, **"The Play of the Week."** It was the winner by almost two-to-one over the second favorite, **Perry Como**. . . . **Jack Benny**, who makes his sixteenth benefit appearance as a violin soloist in Denver, Colorado, April 24, has raised more than $2,000,000 for music charities, thus far. . . . Tomorrow night's "Startime" program will be devoted to Academy Award songs, which just goes to show you how pressed they are for TV special ideas. On hand will be **Jane Wyman, Nat "King" Cole, Charles Laughton, Elsa Lanchester** and **Kay Starr.**

49 1960

SEEING STARS:

Eartha in leopard dress for Latin Quarter score

Eartha Kitt is certainly sticking to her theme of being different . . She made her opening at the Latin Quarter on Broadway wearing a leopard fur dress and evening coat which spelled coola no matter how she turned.

She sang a variety of songs, namely "Evil," "Mack The Knife," "Old Fashioned Girl" and many others.

She brought along her own bongo player, guitar player and conductor — which lets you know from the start that Miss Kitt is a very temperamental artist. . .Yet she made a big success and this is her first appearance on New York's westside in some time.

* * *

HOLLYWOOD REALLY made a stride foward when they let pretty Diahann Carroll take the lead in the Peter Gunn series and did she do it justicee! . . . wow! . . . Diahann is a lovely girl and a beautiful singer . . to top it all: she made a good actress and seemed 'just made for the role' of a mystery woman.

James Edwards, always a good actor, had a role without much imagination as the husband looking for his wife to kill her — and had no words at the ending when it counted —but he carried it off well . .

Surely great credit goes to the producers and sponsors for the molding of the story and actors together to make one fine performance . . . and giving the public the type of entertainment it wants — good plots and good players, regardless of their color.

* * *

ERNIE FORD had Odetta on his TV show — she's the plain but talented girl who did the sensational duets with Harry Belafonte and the country never got finished praising her.

She did just as well on Ford's program — singing spirituals, etc, and has learned much poise since her American debut . .

EARTHA KITT

Count Basie seems to love Europe — he's going to London for a date at the Bradford Gaumont and on to the London Palladium on the 15th of April . . .Lena Horne for the Eden Roc in Miami Beach this week . . .Sammy Davis, Jr. for Chez Paree in Chicago April 17th . . .Billy Eckstine for Roberts' Show Lounge — also in the windy city — DOLORES CALVIN.

Just How Much Bias Is To Be Found In Video?

By DOLORES CALVIN

NEW YORK — A few weeks ago Norman Granz, manager for Ella Fitzgerald, made a statement which shocked fans and friends of Ellas' — that the Telephone Hour had refused to allow mixed stars to appear together on their TV show. . .He said when he protested this segregated arrangement, they finally allowed a white guitarist to appear, but warned that he would not be in the camera view. Sure enough, the camera spotlighted Teddy Wilson and Ella and all the Negro stars but would not show the public any integration. . . Ella had just come from a successful engagement with Frank Sinatra where the two dueted sensationally — and to top it all, Frank put his arms around Ella in a very friendly gesture. . .Since — Ella appeared with Dinah Shore on the Chevy Show where the two girls did a duet as they did before, frolicking through the all-time favorites together in good taste. . .

Now comes Lena Horne in one of her rare appearances on the Perry Como show. . .This lady commands so much respect wherever she goes it would be hard to mistreat her. . .and Perry came through in traditional style — dueting with her on two high stools where they sang together all but love songs. They dueted — shook hands — and acted friendly enough to cause much comment among any southern segregationists who were tuned in. . .As Norman Granz said of Ella's appearance— "I'm positive no person in the south is sufficiently prejudiced to take his telephone out because he saw a non-segregated group on a TV show under the sponsorship of Bell."

The question is — what can we do to promote more integration on television? All - Negro scripts is definitely not the answer — there is no integration there. . .The public as a unit controls television— it is the public who determines the success or failure of any TV show —it's their opinion the ratings are based on. . .And being a minority group we do not have to remain one as far as a voice is concerned — we can write, telegraph, bombard the TV producers into having more white and Negro and all other nations happily associated together on ONE show. . .prejudice is practiced by show producers only when they are AFRAID the public will not go for new advanced ideas and they'll lose their sponsor when the ratings drop. . . By letting the producers know what WE want — they in turn will take more chances and have the courage to be a little more daring in bringing forth better shows — which will benefit us all.

Philly Agency Signs Sepian As Promoter; Will Cover Broadway

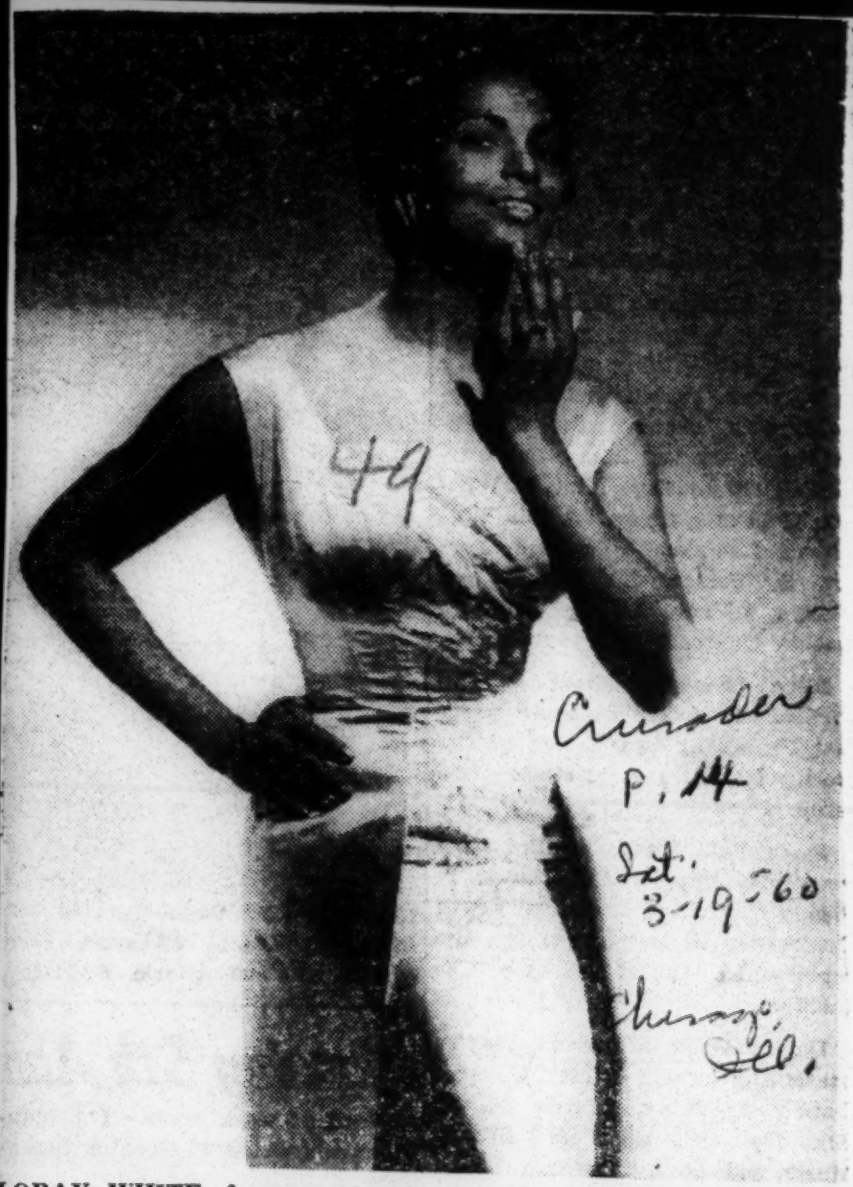
NEW YORK — In the first known appointment of a Negro to theatrical promotion by an established full-time producer and owner, Philadelphia impresario Frank Ford and Associates have retained Jim Mapp as special promoter for his celebrated Music Fairs and upcoming Broadway productions.

Youthful Jim Mapp is recognized in his native Philadelphia-Camden area for highly personalizing theatrical promotion, and brought unusual attention to Land Beyond The River some years ago in New England. He has promoted through Pennsylvania, Baltimore, Washington, and back to New York, all of which led to an assignment with Herman Shumlin's Only In America.

Mr. Mapp, despite limited time and budget, did special group promotion for "The Cool World" working with Lester Osterman and Harvey Sabinson on Warren Miller's controversial story of juvenile delinquency in Harlem. Mapp was largely responsible for the positive, multi-racial attendance at the Philadelphia opening, having sold the entire first night to the distinguished Heritage House society. This is a precedent in Philadelphia, a city with about three legitimate houses, and with nebulous group participation of staid local organizations. Mapp continued his promotion in New York City.

In his work with Frank Ford and his associates, Mr. Mapp will promote nationally — Valley Force Music Fair, the excitingly re-designed theatre in Pennsylvania's plush Chester County on Route 202; the newly decorated Camden County Music Fair at Haddonfield, N. J.; and the million-dollar Westbury Music Fair at Westbury, Long Island. Combined, these three top productions, Mr. Mapp will consummer spots could total a 2- tinue in the same capacity, concentrating first on intra — then million-ticket potential.

For the upcoming Broadway on inter-city theatre parties.



LORAY WHITE, former wife of Sammy Davis Jr., who doesn't believe Sammy will wed a blonde Canadian dancer and who says Frank Sinatra had nothing to do with her divorce from Mr. Wonderful.

Scribe Notes Change In Hollywood; Sepias Given Better Breaks

By HILDA SEE

HOLLYWOOD — Just how far the Negro has progressed in gaining recognition in Hollywood is best revealed in discussion of roles, past and present, that have come his way.

Pioneer, of course was Stepin' Fetchit, the "lazy and droll comic" who was actually starred several films more than two - score years ago. Step though not listed in the marquee as film's top star, generally rated such acclaim from theater goers who were present to enjoy the comical moves of the famous Negro commedian.

During Step's time there were other Negroes in movies but strictly as maids and butlers.

One of the most colorful such performers was the late Bill Robinson who was featured as the butler in many films starring child star Shirley Temple. It was just about agreed that Robinson would take over for "Step" in typed roles that ruled Hollywood scene for so many years.

ALL SEPIA RELEASES

The change came only when all-Negro pictures began hitting the scene. Such films as "Hallelujah," starring Nina Mae McKinney and Haynes and "Hearts in Dixie" featuring Clarence Muse in the top role. However, it must be admitted that all such releases including Stepin' Fechit's pictures were made after the late Bert Williams had introduced Sepians to Hollywood film colony with numerous releases mostly based on the old graveyard scare kick. Later there came the all-Negro film, "The Green Pastures" with Rex Ingram as "de Lawd."

In recent years there have been other all-Negro films like "Anna Lucasta" with Eartha Kitt, Fredrick O'Neal, Rex Ingram and Sammy Davis, jr., starred. Also "Porgy 'n Bess," "Carmen Jones" that starred Harry Belafonte, and Dorothy Dandridge and others; "St. Louis Blues" with Nat Cole, Pearl Bailey, Mahalia Jackson and others and the massive production of "Porgy 'n Bess."

However, the new trend kick in Hollywood shows best in such interracial films as "The Defiant Ones," starring Sidney Poitier and Tony Curtis, "The Deck Ran Red" with Dorothy Dandridge and James Mason co-starred; "Tamango" featuring Miss Dandrige in interacial romantic sequences; "Island In The Sun," an interracial pix starring Belafonte, Miss Dandridge, Joan Fontaine, James Mason, and John Justin, an Englishman. Even more thrillsational was "Night of Quarter Moon," starring Julie London, Nat King Cole James Edwards and others and "Band of Angels" the Clark Gable pix that featured performances by Sidney Poitier and Carolle Drake, The latter Mrs. Billy Eckstine.

BELAFONTE MOVE IN

While this was happening, Harry Belafonte set up his own production company and turned out two films. His first was "The World, The Flesh and The Devil," a pix with only three actors including Belafonte and Inger Stevens. This one was followed by "Odds Against Tomorrow" in which Belafonte co-stars with Robert Ryan and Shelley Winters. Thus, by setting up his own company Belafonte was able to increase tempo of interracial films with Negroes in major spotlighting. Fans will notice an even bigger change in Hollywood's system when they see "Take A Giant Step," starring little Johnny Nash that is to be released soon.

49a(3) 1960

Screen: Social Dilemma

'Come Back, Africa' at Bleecker Street

By BOSLEY CROWTHER

THE helplessness and frustration that the average African native must feel in the face of the social dilemmas that exist in South Africa today are put forth in clumsy, stagy fashion but with a certain amount of raw vitality in Lionel Rogosin's documentary drama, "Come Back Africa." It opened last night at the Bleecker Cinema, 144 Bleecker Street.

Hauling his motion picture camera right down to Johannesburg and fetching a cast of characters off the streets and in the slum Sophiatown, Mr. Rogosin has caught the graphic aspects of the native's impoverished and hopeless life in a simple story that he has fashioned around one stalwart man and his family.

It is a footloose, pathetic story of stumbling from job to job in search of that toehold on security that is never quite attained—a story of humiliations and abuse at the hands of the whites, and eventual maniacal despair when the hero's wife is assaulted and murdered by one of her own race.

As a job of story-telling, Mr. Rogosin's picture has its faults. It is sketchy, vague in places and often self-consciousiy performed. Except for his principal player—a man identified merely as Zachariah—and the unnamed actress who plays his wife, the performers are generally camera-conscious and either stilted or hammy in their roles.

Indeed, there is one long passage representing a colloquy among a group of native intellectuals in a speakeasy, called a "shebeen," which is not only verbose but stagy and stuffy in tone. And, for no reason, there is dropped into this sequence a couple of songs by the native singer, Miriam Makeba. Her songs are good but inappropriate at that point.

However, the strength of this picture is the same as was the strength of Mr Rogosin's previous film, "On the Bowery," which caught a segment of futile life in New York. That is its candid, forceful and often poignant pictorial quality—its distinction of catching the image in sharp and relentless terms.

Zachariah, a native South African, who is appearing in "Come Back, Africa."

COME BACK, AFRICA: screen play by Lionel Rogosin, Lewis N'Kosi and William Bloke Modisane; produced and directed by Mr. Rogosin with a cast of native South Africans; presented by Lionel Rogosin Films. At the Bleecker Street Cinema, 144 Bleecker Street. Running time: 90 minutes.

•

Whether Mr. Rogosin is filming a swarm of men going down into the mines or a band of urchins with penny whistles and steel drums beating it out in dusty Sophiatown, he gets his picture in clear and usually exciting form so that one gets a sense of the vividness and reality of the scene. He shows us the African natives in full focus, stark and raw, so that the intimate ugly aspects of them are as evident as the cruelty of their lot.

•

This is a timely picture, although it was filmed last year. What it lacks in dramatic structure, it makes up in pictorial urgency.

Also on the bill at the Bleecker Street Cinema, which was formerly the Renata Theatre, is a touching short about New York children at street play, called "My Own Yard to Play In."

STARRED. — Sidney Poitier, the sensational young dramatic actor, who will be seen this month in the most important starring role of his career in the Columbia pictures' release of the Hall Bartlett production "All The Young Men". Sidney is shown above as Sergeant Towler in Bartlett's stirring flicker of a Marine incident during the "Police Action" in Korea. The picture is blessed by many firsts. The most important is that for the first time in modern warfare, a Negro is depicted as the leader of an integrated platoon by Hollywood. The picture will open on Broadway at the Forum Theater the end of August.

Muriel Rahn narrates German film, in German

NEW YORK — Muriel Rahn, whose voice has been heard widely on the American concert, opera and musical comedy stages over the past decade, has just added another facet of operation to her already multi-talented career. Miss Rahn is now a narrator of documentary films. But Miss Rahn is not just an ordinary narrator. She does it the hard way, in German.

LAST WEEK she completed the narration for a German language documentary having to do with the colored race in the American theatrical scene entitled, "Die Swartzen in Unterhaltung zum Amerikanichen Theatre."

It is to be shown throughout Germany during the month of May in motion pictures and on television. The film was produced by Norddeutscher Rundfunk of Hamburg.

* * *

THIS IS not the first time that Miss Rahn's fluency in Gemany has landed her a contract. Last fall she was engaged as musical director for a Geman language production of the Broadway hit "Bells Are Ringing" in Frankfurt.

She trained over three hundred Germans to handle American musical comedy in their own language. The musical is currently in the repertory at the Kleines Haus Theatre in Frankfurt.

'I Passed For White' Gets Boost In 'Rights' Platform Reporting

HOLLYWOOD — Moving picture "brass" ever willing to check on cause and effect has decided the increase in box-office for the picture "I Passed For White" is due in a great measure to the publicity given civil rights in the Republican and Democratic platforms at convention time.

In many cases the box office lift credit to rights can be backed up by pointing to several "repeat runs" that have done better than the original.

In several cities the picture ran for week or less at theatres that are now running it on a sort of sustained basis. This has happened since the convention spotlighted the civil rights issue.

One good example is in Minneapolis.

"I Passed" played its local loop first run several months ago at the Gopher and lasted only one week. Its boxoffice performance was so poor that despite the product shortage, all of the neighborhood subsequent-run houses here passed it up when it became available.

However, sensing the fact that controversy over the color problem was filling the air and public prints two of the leading Twin Cities' area drive-in theatres decided to take a chance on it day and date during the Republican convention. Their combined large newspaper ads called attention to the civil rights matter, linking the picture to it.

Business had been so big that the picture now is in its third week at both ozoners. This marks the first time any film has accomplished a three-week run at drive-ins thusly and now a number of the four-wall neighborhood houses here want to play it. They can't get it until after it finishes at the outdoor stands.

AT THE LINCOLN - Althea Gibson, noted athletic star, has an important role in "The Horse Soldiers," stirring Civil War drama opening Sunday at the Lincoln Theatre through United Artists release. Flim is in Deluxe color.

High praise for new war picture

NEW YORK — There's a healthy anticipation building here for the opening of "All The Young Men." written, directed and produced by Hall Bartlett, the film stars Sidney Poitier and Alan Ladd. It will open an extended engagement at tht Firum Theatre on Broadway later this month or the first week in September.

One of the most exciting war pictures Hollywood has yet produced, it is destined to take its place in the archives of film entertainment as the first to depict modern warfare through the exploits of an integrated Marine Corps segment.

SCHEDULED to open in Chicago this week, the film has only been screened for special groups in this city.

The accolades have been many coming from diversified organizations and individuals. Fred O'Neil, the distinguished actor and head of the Coordinating Council for Negro Performers, is high in his praise of the manner Bartlett handled an overdue subject.

* * *

HIG HPRAISE for the production has also comefromthe 369th Veterans Association, who will cite Bartlett fc: at last the tan Yanks.

recognizing the war explits of

Among the other organizations to list "All The Young Men" as a must, are the Guardians Association of the Police Department, City of New York and The Vulcan Society of the Fire Dept. City of New York.

* * *

INDIVIDUALLY lauding the picture were Adele K. Boatswain, National Urban League, who said, "This film is a contribution to the screen industry. . .general run of the mill, but it brings to light the leadership role of a colored actor and soldier."

Leopold G. Witlarge-United Nation—". . . most interesting from a race relations point of view." Mrs. Garnet Covington of the Negro in Architecture — — Council for the Advancement of the Negro in Architecture— "Moving, exciting, entertaining."

George D. Covington — Harlem Lawyers' Associations — "Tremendous."

* * *

DAISY S. GEORGE — National Council of Negro Women, Inc. — "This picture does much for intergroup relations. It challenged the stereotype approach that has been the usual procedure in the past."

Barbara Wilson — American Society of African Culture — 'More'. . .It will awaken some whites to the fact that the colored man is capable. . . he is really flesh and blood, and not a different creature. . ." Bernard K. Schaefer — ex-Marine — "Good entertainment. . .the mere fact that he is the 'good guy' and the hero, instead of a comic or old plantation slave' type is evidence of better treament. Congratulations."

ATTENTION! ! — Sidney Poitier, as he appears as Sergeant Towler in the Hall Bartlett Columbia release "All The Young Men", a film about an incident which tests the courage and leadership of a mixed patrol during the Korean War. The picture will open in New York the end of this month for an extended run at the Fordham Theatre.

Boyd Martin's Show Talk

Original Cast In 'Raisin'

Recently the original Broadway cast of "Raisin In The Sun" completed filming the movie version in Hollywood.

A new cast was in the Broadway play while the original cast was working before the cameras.

This was an unusual process for Hollywood. Usually Hollywood uses a cast that had little or nothing to do with the play.

There are two men, however, who plan to do a play in New York this season and at the same time make a movie of the play, in New York, while the play is running.

Nelson, Serling Involved

They are Ralph Nelson and Rod Serling. The play and movie have the same title, "Requiem for A Heavyweight." Serling adapted it for the theater from his television drama that was directed on video tape by Nelson.

The movie version is scheduled to be filmed by the Broadway cast within a month after its opening as a play. The play is scheduled to open in mid-February, which means that the cameras will start rolling about mid-March.

This is an experiment in

CLAUDIA McNEIL
On both film and stage

show business and it sounds rather exciting. Certainly it is a blessing for the actors. The cast selected for the play will know, when it is selected, that it will be making the movie as well.

As Nelson has pointed out, "Too many times the Broadway actors who have created the roles are never given a chance to appear in the movie."

If the play is a success, it will be running while the movie is being filmed. This means the actors will be making movies during the day and performing the play in the theater at night. Nelson thinks this will keep the acting fresh. He also believes he will be able to get much better performances than can be obtained by the customary method.

Perhaps the reason "Raisin In The Sun" as a movie has been made by the original Broadway cast is that Philip Rose, who produced the Lorraine Hansberry play, is coproducer of the film version.

Will Play Here

But the cast's run in New York was suspended while its stars were transported to Hollywod for immediate picture production. This robbed potential audiences of getting to see the original cast.

"Raisin In The Sun" will play here April 3, 4, and 5 as the next-to-last attraction of the Theatre Guild subscription season.

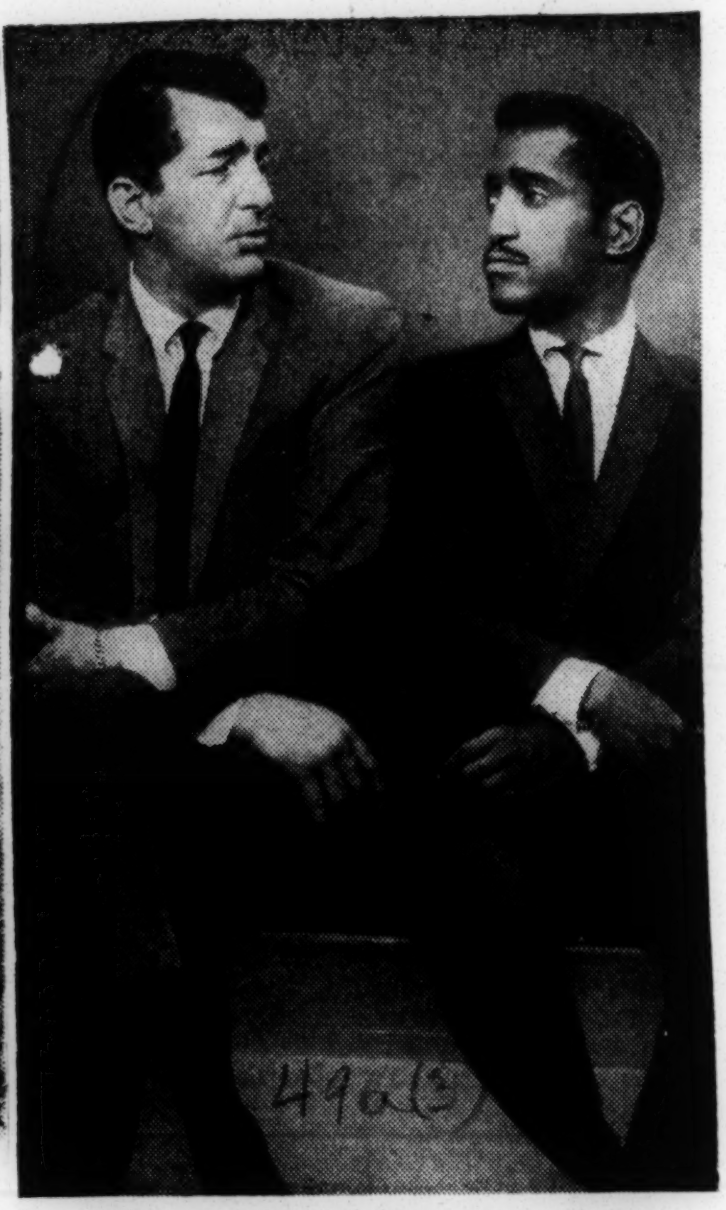
Claudia McNeil. who played the mother in the original production and is repeating the role for the film, is promised for the Louisville engagement.

Miss McNeil made her motion-picture debut in "The Last Angry Man," with Paul Muni. Her performance in "Raisin In The Sun" was one of the season's best as well as one of the most outstanding in the history of the contemporary theater. She has also appeared on Broadway in "The Crucible," Arthur Miller's play; "Winesburg, Ohio"; and "Simply Heavenly," which she repeated on television.

Miss McNeil portrays the matriarch of a Negro family in Chicago fighting for its dignity when a dream seems near drying up—like a raisin in the sun.

4.9a(3) 1960

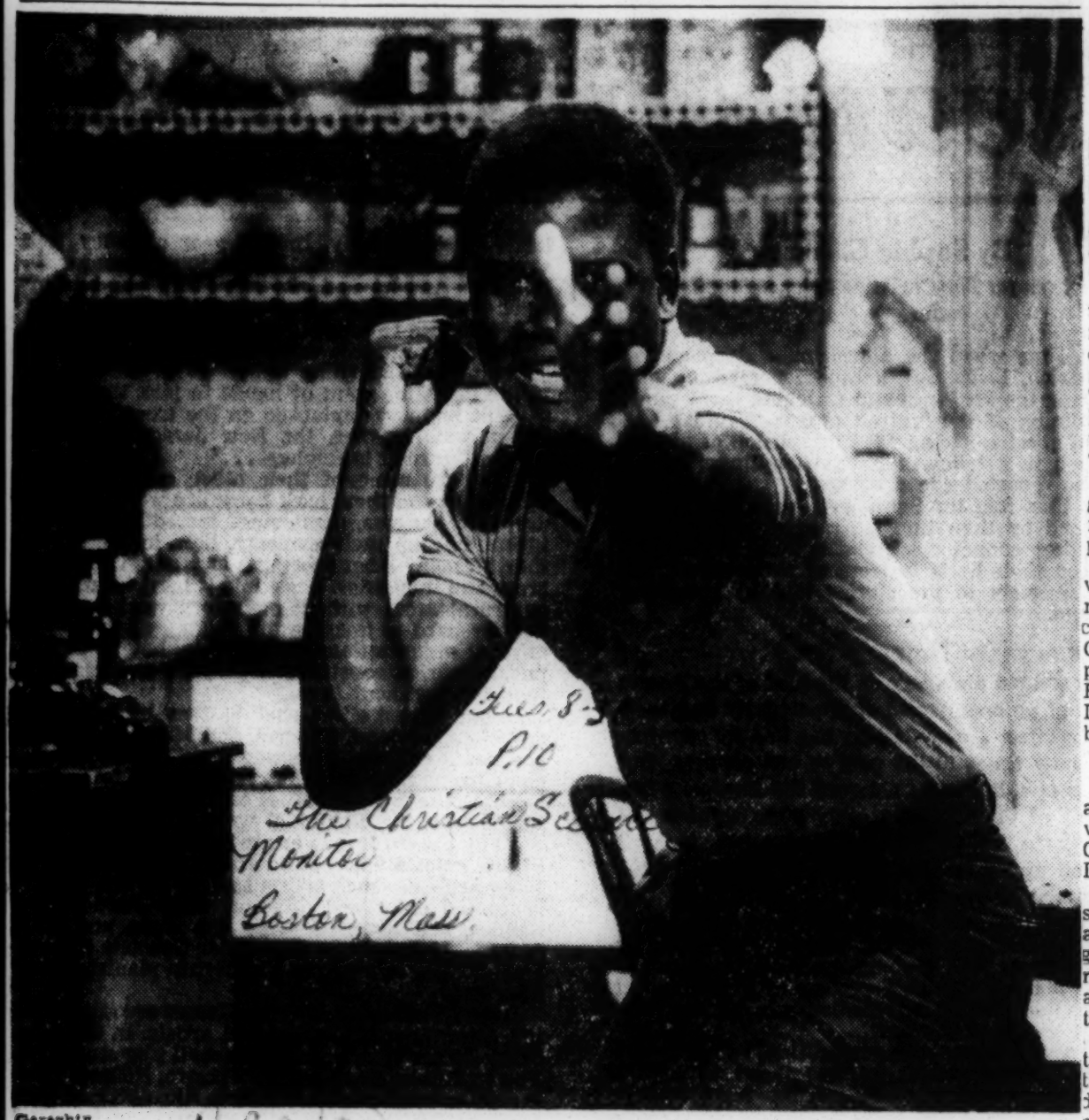
JIM AND HIS PAL—Archie Moore (right) and Eddie Hodges conceal themselves in a patch of thin foliage in a scene from the film "Adventures of Huckleberry Finn," in which they co - star. The light - heavyweight champion, in the role of Jim the run-away slave, has a fast friendship with Hodges as young Huck.



THE CLANSMEN GATHER

Dean Martin and Sammy Davis, jr., a couple of members of Hollywood's famed Clan, are among a number of them involved in "Ocean's Eleven," produced and starred in by their Fearless Leader, Frank Sinatra. The film is scheduled for a Thursday opening at the Metropolitan and Ambassador Theaters.

Sidney Poitier Wants Values in His Roles



Gereghty

Sidney Poitier in a scene from the forthcoming Columbia screen version of "A Raisin in the Sun," in which he repeats his stage portrayal of Walter Lee Younger.

Star of 'Raisin in the Sun' Explains His Need For 'Prohuman' Scripts

Hollywood Letter

By John C. Waugh

Sidney Poitier makes one uncompromising demand of any motion picture—that it be "prohuman."

A distinguished actor, Mr. Poitier is, at the same time, a warm, expressive, articulate, and compassionate human being.

He began his acting career as a stagehand at the American Negro Theater in New York. In 1958 he was nominated for an Academy Award for his portrayal of a Negro convict in "The Defiant Ones."

He has starred in such films as "Cry, The Beloved Country," "The Blackboard Jungle," "Something of Value," and "Porgy and Bess."

Mr. Poitier lounged gracefully in a chair on the set of his new picture, "A Raisin in the Sun," and explained movingly and earnestly what he means by "prohuman":

* * *

"When a character in a play or a film overcomes a particular set of circumstances, we are very glad for him. And when he is a character in which we find a terribly personal identification, his salvation for that minute becomes ours.

"Those two guys (Mr. Poitier was referring to "The Defiant Ones," in which two escaped convicts, a white and a Negro, though bound together and hating one another at first, become compassionate and tolerant in the end) became everybody who saw that film that moment. They became larger than life.

"What people felt at that moment was, 'Isn't that wonderful to be that human?' You loved those guys when that picture ended.

"On television, the last time I was on TV, in 1955, I was in a play called 'A Man Is Ten Feet Tall.' This character in it was such a human being that when he was killed at the end of the second act, people actually called in to protest. 'What is this?' they demanded to know.

"People treasure something they can look to as a character not drawn out of art but out of life, and made three dimensional by the actor and director. That something is a real live human being you feel you want to hold in your arms and shout, 'You! You wonderful person!'"

"This film," said Mr. Poitier, gesturing toward the simple set for "A Raisin in the Sun," "is a prohuman piece."

It is the film version of the widely acclaimed play by Lorraine Hansberry, which won the coveted New York Drama Critics' Circle Award in 1959. It is being produced by David Susskind and Philip Rose and directed by Daniel Petrie. It will be released by Columbia Pictures.

* * *

It brings to the screen virtually the entire original Broadway cast, headed by Mr. Poitier, Claudia McNeil, Ruby Dee, and Diana Sands.

"A Raisin in the Sun" is the story of the dreams, ambitions, and frustrations of a poor Negro family which comes into money, then loses it, but finds after all that it is enough just to be human and to be noble.

In it, Mr. Poitier plays Walter Lee Younger, the head of the family, in whom all the dreams and frustrations and nobility find focus.

"I like Walter Lee," explains Mr. Poitier, smiling. "In many ways he is a symbol of contemporary man. He is typically American, not just Negro — a man of low income struggling for a status that will permit him to have self-respect on a level that counts.

"He is a poor man, a chauffeur, who has no authority and no respect in a dollar-value society. His concept of himself is horrible to him. He says, 'I am not a man, for I have no distinction. I am not worthy because I have no distinction.'

"All his life he has suffered denial on every level of life. The only area free to him was to dream and hope. His tragedy is that he never had the wherewithal to make his dreams come true.

* * *

"He is possessed by false values and cursed by an inability to activate his dreams. And when he suddenly has money he finds himself ill-equipped to use it.

"But in the end he finds that there is that about him that is not a commodity in a dollar-value society. He finds he is an entity in himself, a human being.

"Walter Lee is an extension of mankind, a worthwhile entity. And even if he is unable to make a million dollars it doesn't hinder in any way his capacity for love, humility, and kindness."

Mr. Poitier hopes that "people watching this film, if we are as successful as we were on the stage, will go away with the sense, the feeling, the reaffirmation, the realization, that it is wonderful to be human."

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"I Passed For White" Opens At Roosevelt Theatre

Goes To Court Over Interracial Film

BURBANK, Calif. — In step with others who are struggling against discrimination and segregation in the southern states, William Rowland, famous Hollywood motion picture producer, will file suit in the Sixth Circuit federal court at Memphis, Tenn., against the Tennessee Motion Picture Censor Board for the banishment of his film, "This Rebel Breed," from that state's motion picture screens.

Rowland's move is a result of the board barring a picture, which depicts the senselessness of prejudice as shown in "This Rebel Breed," by groups of whites, Negroes and Mexicans, which was originally set to open at the Warner theatre in Memphis on March 30.

Violates 14th Amendment

The producer claims that the censor board has violated the first and fourteenth amendments of the United States Constitution and his move is to enjoin the board against what he terms flagrantly gagging free expression.

Rowland has taken the initiative against a prejudice which, he says, has been in vogue in the southern states with regard to motion pictures, radio and television, which he described as an unwritten law which made it impossible for Negro actors and actresses to appear in a favorable light before southern audiences and he further stated that introspection one can see such characters as "Stepin Fetchit," Hattie McDaniels and others playing the parts of domestics and buffoons to the delight of the viewers in the southern states and that when a Negro is depicted in a favorable light, permission for such showings is refused.

"This Rebel Breed," Rowland continued, was also banned from public showings in Atlanta, Georgia, on the same grounds as it has been at Memphis, but has also been commended by the Eric Johnston office. Johnston is president of the Motion Picture Association of America.

Bob Hope, famous comedian and a recent "Oscar" winner in the 1959 Academy Awards, has made a king-sized pitch for the picture and in doing so, has said that the picture has something important to say and it says it in an exciting and dramatic way.

'More Than Skin Deep'

In his statement, Bob Hope said, 'This Rebel Breed' is a slice of real life, about young people who think it really matters whether a man's skin is brown or white, or his eyes are blue, or his speech is strange. They are angry and confused, and they don't make much sense — but they do make plenty of trouble. They just don't realize that brotherhood is more than skin deep."

The fact that Hope pointed out the situation as depicted in "This Rebel Breed" is happening all over America, and he claims "It is time for people in this country to take a good hard look and try to do something about it, rather than uphold the ridiculousness of the southern trait of discrimination against facts and truths, in this problem."

In an opinion handed down last year, the Pennsylvania Supreme court ruled that expression by means of motion pictures is included within the free speech and free press guarantee of the first and fourteenth amendments of the U. S. Constitution.

The United States Supreme court in 1952, in the case of Burstyn vs Wilson, ruled, "It cannot be doubted that motion pictures are significant medium for the communication of ideas. They may affect public attitudes and behavior in a variety of ways, ranging from direct espousal of a political or social document to the subtle shaping of thought which characterizes all artistic expression. The importance of motion pictures as an organ of public opinion is lessened by the fact that they are designed to entertain as well as inform."

Rowland insists that he has based his fight on the above rulings and that in making his battle to force the showing of his picture in Memphis that he will be making it possible for all films to be shown in the South, regardless of whether the cast is composed of one racial group or another.

"My intentions are to carry my fight right into the United States Supreme court, if necessary," Rowland concluded.

William Rowland has produced numerous motion pictures for Universal, Paramount, RKO, Columbia and Warner Bros. Pictures. He has won two awards for direction, internationally, and is at present the president and producer of "Newspaper Hall of Fame, Inc.," and "Military Roll of Honor, Inc.," two motion picture producing corporations, of which Bob Hope and A. B. Guthrie Jr. (Pulitzer prize winner, 1949) are partners.

"Neswpaper Hall of Fame, Inc.", is dedicated to an annual production of a motion picture, the story of which is the case history winner from among the hundreds of stories submitted by the newspapers of America.

The New Crusader

It is not too long ago that the subject of miscegenation was tabu on the screen. Several motion pictures dealing with this delicate theme have been filmed, but advance word from Hollywood's columnists and critics indicates that Allied Artists' "I Passed For White," which opens at the B&K Roosevelt Theatre, Friday, May 6, treats the subject with more impact than its predecessors.

Here is a picture that should do handsome at the box office and there is no doubt that the fair sex, who will love every minute of its poignant story, will comprise a large segment of the audience.

Sonya Wilde and James Franciscus, imports from Broadway and TV, handle the leading roles in expert fashion. Isabelle Cooley, who has been seen in several leading motion pictures is featured.

"I Passed For White" tells the story of Lila Brownell, a beautiful, white-skinned Negro girl who meets and falls in love with Rick Layton, a handsome young white man, son of a New England family. Fearing that she will lose him she decides to pass for white, although fully realizing, particularly after their engagement, the obstacles that she will have to face.

She is forced to weave a web of lies about herself and her background until the picture reaches a climax with the birth of her baby.

"I Passed For White" is highly dramatic screen-fare for the entire family.

Uncovering Hollywood

The Pittsburgh Courier
Pittsburgh, Pa.
Jan 6-11-60

Boycott Sponsors Who Don't Give Negroes Break—Actress Louise Beavers Says

HOLLYWOOD — Personable actress Louise Beavers, the four-term Screen Actors Guild board member who won world fame for her superb role in the original "Imitation of Life," has joined the rising crescendo of protests against the "crumbs" of work in films for the Negro performer.

Louisa Beavers

Coincidentally The Courier learned from an inside source that shortly after we published the first installment of this series, a drive was launced by certain Screen Extra Guild members to frame a formal protest to movie producers over the dearth of employment opportunities for Negroes.

Miss Beavers says there virtually hasn't been any film work for Negro performers since the spectacular musical "Porgy and Bess." One exception is a picture, soon to be released, called "All the Young Cannibals" in which she plays the part of a night club owner.

■

IN GOING TO WORK on this set, Louise asked an MGM official why there weren't any SAG or SEG (Screen Extras Guild) members around, after seeing scores of "strange" extras waiting for action.

"There weren't enough Negroes in the guilds to call... because there wasn't enough work for them... so they got other regular jobs," the studio official answered.

Little did he realize how truly his words reflected the situation as it really is. Because Louise remembers when there were scores of Negroes who were paid-up SAG members.

"Now I can count them all on the fingers of my hand," she said sadly. "They are mainly Belafonte, Dandridge, Poitier, Hernandez, Bill Walker, Sammy Davis and Juanita Moore—and that's about it!"

Asked about her comparison between the way Fredi Washington played her role in the original "Imitation of Life" and the way Susan Kohner performed in the latest "Imitation," Louise replied:

"There's no comparison. Fredi was great. She not only superbly acted the role, but she lived it too. Susan apparently didn't feel the part, so she didn't act it."

Although she played an unforgettable role as a mother in the original "Imitation of Life," Louise told why she rejected a chance to play the same role in the recent film, "I Passed for White." She knew that a white girl had been picked (as per the current custom) to play the role of a light-complexioned colored girl.

"How could a Negro mother portray a mother of a white girl as effectively as she could working with a real colored girl?" she asked a studio official. "It's impossible!" she added. "There's just something there that you don't feel. And an actress generally reacts as she feels."

Although Louise herself is getting some breaks in television, she deplores the fact that today—even in TV, "where opportunities are better for Negroes in the movies,"—there isn't a Negro star.

"Take a great artist like Nat King Cole. Even his terrific show didn't survive. I tell you there's something wrong," she said emphatically.

■

WHAT WOULD SHE suggest that the general public could do to help the situation?

Miss Beavers urges three things:

1.—Write complimentary instead of critical letters to producers when Negro performers do good jobs in films or on TV.

2.—Boycott products from sponsors who don't give Negroes spots on their shows.

3.—Write in suggestions to this column on ways and means to improve the status of the Negro performer.

P. S. —And so, dear readers, the column hereby opens its doors to your letters.

To give false impression—

Paper says CBS posing race film

The Birmingham News
Birmingham, Ala.
June 3, 1960

KINGSLAND, Ga., June 3—(AP)— Columbia Broadcasting System cameramen today were accused of posing pictures of Negro migrant workers giving a false impression of how they are treated here.

The Southeast Georgian, local weekly newspaper, said the filming took place Tuesday for a documentary report to be narrated by Edward R. Murrow.

"The scene was set up by Director David Lowe and the busload of Negro workers were sent to the rear of the stores and told to enter the back doors as the film was shot," Managing Editor Howard H. Davis reported.

"It was obvious to many witnesses that something was amiss as there was ample parking room on the main street during the early morning hours."

THE EDITOR SAID he felt that persons who do not know would get the false impression that in Kingsland and South Georgia Negroes are made to enter the back door of any business establishment.

"Their business is welcomed through the front door the same as anyone," he declared, continuing:

"Mr. Murrow was not present, he will be the narrator, what will his impression be?

"We resent the implication which will be shown and we are personally writing to Mr. Murrow at CBS."

THE NEWSPAPER in another account said Lowe produced the documentary on Georgia's views on the school segregation which was shown nationally last week.

It said the present filming began in Bell Glade, Fla., and some film was taken at the Farm Bureau Placement Station at the Florida-Georgia state line near here.

The cameramen followed a busload of workers into Kingsland where they pulled into a back alley and let the workers enter a grocery store from the rear while the filming continued, The Southeast Georgian said.

At Fox Theater

Race Problem In Marriage Is Theme of Film

The Philadelphia Inquirer
Philadelphia, Pa.
Mon, 5/9/60

By MILDRED MARTIN

A sleazy little film which contributes nothing to better understanding of race relations, "I Passed for White," is currently holding forth at the Fox.

Based on a true-confession-type novel by Mary Hastings Bradley, produced, directed and tinkered into a script by Fred M. Wilcox, this is a shoddy account of a Negro girl who inherits her white grandfather's features and passes as a Caucasian. It is a sorry example of Hollywood's fast-buck exploitation angle.

Perhaps there was a point somewhere in the book. If so, it has been lost. For once over the "passing" line, the heroine becomes a cheat and a liar, marries into a snobbish white family and worries out loud whether her baby will be white or black. It is born dead—and white. But by then, the wife has talked much too much and there's nothing left but to go back to her own blood relations in California. They're glad to see her, too!

In the role of the girl, and making her screen debut, Sonya Wilde is hard pressed to exhibit whatever talent she may or may not possess. Certainly, it is not evident here. But then, she isn't the only one abandoned to Wilcox' all-thumbs movie making. Among other unfortunates are James Franciscus, Pat Michon, Elizabeth Council, Isabelle Cooley and Griffine Crafts.

Lon Ballantyne Wows Filmland With Sock Debut

By TOM PICOU

A shy 23-year-old lad from Los Angeles, Calif., is the recent rage in Hollywood after making his first movie, "I Passed For White" which is soon to appear in Chicagoland theatres.

Eddie Chapman, known to most of his friends as Lonnie, had no idea that his ventures would lead him to the film capital of the world. A quiet young man, whose only public participation was in athletics had first been spotted by an agent while working in Hollywood. When questioned about acting, he denied having ever done any, but with a little coaxing, he admitted that he had illusions about the glamorous profession.

Soon after that, Ed found himself attending drama school under the directions of Bernie Weissen, former acting coach at 20th Century-Fox Studios, and Lee Wallis, 20th Century casting director.

Several weeks of hard intense training, the handsome young man was placed in the TV series "Adventure In Paradise." In the part of a Polynesian native, Ed's swimming and diving talents came in handy.

Interest in Ed increased and he was under consideration for other parts at the studio when Fred Wilcox tested him for a part in his production, "I Passed For White." Things began to happen fast for the young actor and Lon, the nick-name he has carried for so many years, was to be used professionally.

Three days of suspenseful waiting followed the test. Then came the call. "You'll have to change your name. Another actor is already using the name Lon Chapman. . .and oh, yea, you got the part!"

Ed fumbled around with many names and finally came up with LON BALLANTYNE who has rocketed in less than three months from the day he first walked into 20th Century-Fox to a leading role in his movie debut.

The sensational speed with which he has moved in so short a time is understandable once seeing the young lad in his motion picture. An aggressive man, Ed will have no time waiting because professional opinion places him as the leading contender for Hollywood's young leading male star, and in no-time at all, Lon Ballantyne will be added to the list of top names like of Belafonte and Poitier.

Elected Festival Queen

CANNES, France (AP)—Hundley Lajeune, 19-year-old American Negro, was elected Miss Festival at the annual beauty contest held in conjunction with the Cannes Film Festival Sunday.

Miss Lajeune, 34-22-34, a native of Alexandra, Va., is now living and working as a model in Washington, D. C.

She arrived in Cannes as the winner of a New York City beauty contest, the prize for which was a three-week European vacation that included a trip to Cannes.

Runnerup in the Cannes beauty contest was Eva Hultgreen, 16-year-old honey-blonde Norwegian.

As part of her prize, Miss Lajeune won a role in a forthcoming film by the French director Jean Charles Dudrune. The picture will be filmed in the United States.

Don't Look, Goldwyn, But Bias Hits 'Porgy'

LOUISVILLE, Ky. — Samuel Goldwyn's prized film "Porgy 'n Bess" currently appearing at the Brown Theatre operated by the Fourth Avenue Amusement Co. on reserved seat kick is also reserved for whites only.

This, of course, means Negroes will not be admitted to the theatre even though film has all Negro cast. As a result of the jim crow policy James A. Crumlin, State President of the NAACP has announced that pickets will be placed in front of the theatre at times of the showings, 2 p.m. and 8 p.m.

Ray Thome, Brown manager, explained he is following a policy of other downtown first-run theatres. For years the downtown houses have not admitted Negroes, and in cases where they have bought tickets, have refunded their money. Thome said that as yet no Negroes who bought tickets for "Porgy 'n Bess" have requested refunds.

Hear Belafonte, Poitier to swap plush film roles

NEW YORK (ANP) — Harry Belafonte and Sidney Poitier, both enjoying marked success as actor and movie producer, reportedly have signed a reciprocal agreement whereby each will appear in a movie made by the other's corporation.

The multi-million-dollar deal was concluded at the Blue Angel here following a conference between Belafonte, Poitier, Max Youngstein, president of United Artists; producer Robert Haggiag, and Harry's lawyer, Sidney Davis.

* * *

ACCORDING TO the agreement, Poitier will co-star with Belafonte in "El Cid," a flick to be produced by Haggiag in Italy. It is based on the Moorish conquest of Spain. That's one part of the deal.

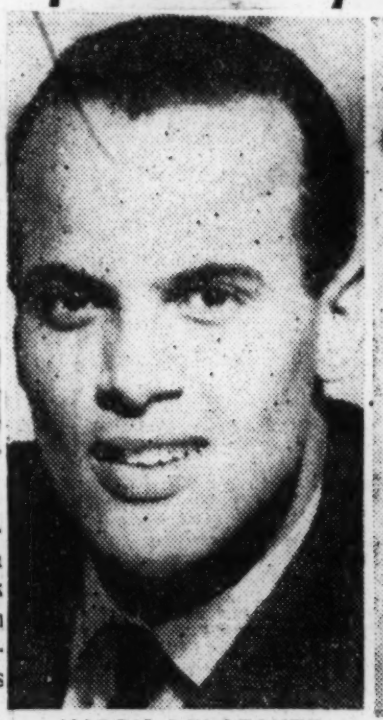
The second part of the deal calls for Belafonte co-starring in Poitier's movie, entitled "P.M.," it is the story of an African prime minister.

* * *

ONE OTHER condition of the deal: Each would give the other a Bentley car and contribute to each other's favorite charity.

It was noted that Belafonte and Poitier started their stage career in humble surroundings in the American Negro Theater 15 years ago. Each operated small unprofitable clubs, it was reported.

That's how Poitier got the first big break. One night when Belafonte was away helping his father, a building superintendent, a producer came to see him, found Poitier filling in for Harry and signed Sidney.



HARRY BELAFONTE

SIDNEY POITIER

'Island in the Sun' Interracial Love 'Obscene'

Memphis Bans Belafonte Movie

MEMPHIS—The Memphis Censor Board has banned the movie, "Island in the Sun," starring Harry Belafonte and Dorothy Dandridge as being "obscene."

"The word 'obscene' refers to three cases of interracial love and marriage," Mrs. Judson McKellar, board chairman, explained.

Mrs. McKellar apparently objects to movies in which Negroes do not act "courteously."

AMONG the movies approved by the Memphis censors was "The Trial of Sergeant Rutledge."

"The Negro man appearing in the show always completely courteous," Mrs. McKellar said.

Seemingly headed for the same fate as "Island in the Sun" is "Rebel Breed," which Mrs. McKellar termed "perfectly dreadful and frightful.' Fred Morton, another board member, went even further. "As far as I'm concerned, it's banned." He objects to the way teen-age Negro and white gangs appear in the movie.

Mrs. McKellar said the decision to use "obscene" as a reason for banning a movie was the advice of City Attorney Frank B. Gianotti. She said he informed her that phrase in the city ordinance, "inimical to the public safety, health, morals and welfare," will no longer hold in a court of law.

'I Passed For White' One Of Most Powerful Race Problem Films Produced By Hollywood

By HARRY LEVETTE

HOLLYWOOD. — (ANP) — For the first time since it has been turning out lowbudget motion pictures as economically and speedily as an independent studio in Hollywood necessarily must do, Allied Artists has completed one that may set the world a-chattering—or at least, thinking.

It is entitled "I Passed For White," from the book of the same name by Mary Hastings Bradley. At the invitation of Allied Artists' officials I had the opportunity of seeing a 93-minute preview of the picture at Screen Directors Guild theater.

It was produced and directed by **Fred M.** Wilcox, but save for the fact that the story is based upon the increasingly interesting and controversial question of Negroes so fair as to be indistinguishable from whites, it does not follow the plot of "Band of Angels," "Raintreee County," "Imitation of Life" or any of its predecessors having a mixture of Caucasian and Negro blood as their basic themes.

Breaking a studio rule by unfolding some details about the picture before the release date, I wish to call attention to several Negro actors who turned in excellent supporting roles to the two white stars.

One is Freita Shaw, who has worked many years in pictures, dating back to the days of "Hallelujah," "Green Pastures," etc. She fills the strong role of "Gram."

Lon Ballantyne, a handsome, smiling young student at Dorsey high school, revealed that he is a born actor as he played the part of "Chuck," a musician and brother of the star.

Isabelle Cooley showed experience and training that stems from her New York background. Her acting has naturalness and her voice is distinct and well-modulated. She is to return to New York soon to fill a role in a new stage play.

'Come Back, Africa'

BLEECKER ST. THEATER

A full-length semi-documentary of the present social conflict between whites and natives in South Africa, written by Lionel Rogosin with Lewis N'Kosi and Bloke Modisane, directed and produced by Mr. Rogosin, released by Lionel Rogosin Films with the following cast: Zachariah, Vinah, Arnold, Aunty, Dube-Dube, Eddy, George, Maramu, Miriam, Morris, Myrtle, Rams, Steven and the people of Johannesburg, South Africa.

Come Back, Africa" is Lionel Rogosin's second effort to come to grips with an aspect of contemporary reality (his first was "On the Bowery") and could scarcely have been beter timed, for it is an effective exploration in depth of a social disorder which has aroused the world, the world, the plight of the African in and near Johannesburg.

Rogosin has admitted with engaging frankness that his film has certain technical roughness, explaining that he preferred possible technical felicity to get as close emotionally and pictorially to the naked facts. Whatever its defects, it would still be a lucid expression of a modern tragedy even if the front pages had not lifted it into an area of special significance. It is much more than simply a study of the life to which the African is circumscribed in South Africa, for it manages to give an uncommonly penetrating view into his emotional and intellectual reactions to it.

Certainly the circumstances under which he was forced to make his film could not be conducive to that conjunction of light, camera angle and control of subject that makes for tonal harmony. Keeping from the authorities his real social intent, he shot many of his scenes in secret from the back of a truck, his eyes wary for police. But the resulting rawness adds somehow to the elemental power of the film as a contemporary document — mind you, not what's generally called a documentary, for I should prefer to call it semi-fictional. It has the feeling of immediacy like a newspaper with the ink not yet dried. And the facts as he selects them and hooks them together come off on the mind like ink on the hands.

* * *

His hero is a Zulu named Zachariah whose first job in Johannesburg is as a houseboy. The woman of the house, asking his name, says, "No, that won't do. I'll call you Jack"—a significant beginning in the denial of his individual identity. Rogosin follows him sometimes jerkily but always with sympathy and honesty, and the man Zachariah can be seen moving from worried dignity to baffled resentment to horrified despair.

It is quite a distance, speaking emotionally, and the fact it is covered without rousing a question testifies to the generally logical development of the film, the knowing editing, and to Rogosin's own deep concern for humanity. He is too much of an artist to break tactlessly into pamphleteering, but there is no question where his sympathies lay.

Although he has dramatized, he has not melodramatized. For one thing, he has not constructed a white villain; the villain, he seems to insist, is more abstract, more general, a social engine before which both whites and Africans are variously helpless. True, his waspish housewife or the bullying boss of the road gang or the cop that slinks back into the hut after Zachariah's arrest to try to seduce his wife, any of these individually are scarcely complimentary to the white community and would seem to have hitched a ride on that engine. But individually they remain mere dingy incidents and it is only when added together that they constitute the evil that ultimately engulfs Zachariah.

It is, in fact, just because no one of them alone constitutes the villain that Rogosin makes us feel the bewilderment, the frustration of Zachariah and his fellows. They cannot come to grips with anything, for all its shadowy, undefined, generalized, and their tragedy is that they are thus cornered and boxed in with the inevitability of a nightmare.

I am in no position to know how wide his scope is; it seems broad, taking in a wide range of characters, black and white, from the pinched clamor of the housewife nagging her houseboy for emptying her mushroom soup into the slops; the faces of whites listening to a boys' flute band on the street (one could call Rogosin's slow panning over their faces an impressionistic definition of the tensions, fears and grim thoughtfulness of the white population); the baffled but articulate discussion by a group of Africans relaxing over illegal drinks; and, of course, the hero Zachariah, a man to whom one's sympathies go out so completely one can understand why Rogosin snatched him so thankfully out of a crowd at a railway station after months of fruitless search for the man he wanted.

Zachariah, who appears as the hero in "Come Back, Africa."

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PARTNERS—Archie Moore, world's light-heavyweight champ, plays the role of "Jim," the runaway slave, in the MGM film "The Adventures of Huckleberry Finn," portrayed by little Eddie Hodges. Tony Randall, Patty McCormack and Neville Brand have starring roles.

Sign Sammy Davis Jr. for role in new flick

HOLLYWOOD, Calif. (ANP) — Sammy Davis Jr., multi-talented star of stage, screen and television, has been signed by producer-director George Sidney to make a guest star appearance in "Pepe," Posa International - Sidney production for Columbia which starts filming early next month, the studio announced.

Davis, who will play himself in a location sequence shot at the Sands Hotel in Las Vegas, joins a large guest-star group. The group includes Dean Martin, Tony Curtis, Janet Leigh, Debbie Reynolds and Hedda Hopper.

"Pepe" will go before the Cinemascope and color cameras in Las Vegas and then move to locations in Mexico, including Mexico City, Cuernavaca and Acapulco, before returning to Columbia studios here for interiors.

THEATRICALS

Gets Female Lead Role

Maupessa Dawn, who has an enviable reputation as an actress in European-made films, has been assigned a role in an American film version, "Devil At Four O'Clock", starring Spencer Tracy and Sidney Poitier.

She has been signed by Producer Fred Kohlmar to play the lead female role in the projected picture.

Screen: 'Virgin Island'

British Film Opens at Neighborhood Theatres

A YOUNG American student abruptly marries a pretty British tourist and they set up housekeeping on a tiny, private key. This is the long and short of "Virgin Island," a balmy British-made frolic with John Cassavetes, Virginia Maskell and Sidney Potier, tucked under "Sink the Bismarck!" at neighborhood theatres yesterday.

Well, a little more does happen. Trouble from the mainland includes a testy mother-in-law and a commissioner with some questions. Do Mr. Cassavetes and Miss Maskell actually believe that they own the key? They do. (This hassle bounces all the way to Parliament and back.) But why place that nightly lantern on the cliff? (Smugglers, y'know.) The couple didn't know.

They only were assured free champagne in return, and magnums overflow the house. From time to time a friendly islander (Mr. Poitier) looks in, lending a hand when their baby is born.

This little film may be as thin as a palm frond. But by dint of good-natured acting, easy dialogue and the feeling that it is being made up as it gose along, it does point a disarming, unpretentious compass toward that isle we all dream about. The one note of drama, with the couple stranded in a boat and the wife nearing labor, is nicely handled by Mr. Cassavetes and Miss Maskell. And the fade-out, a small example of racial color blindness, has a very sweet sound indeed.

This Films-Around-the-World release would have neatly fitted a half-hour slot on television. Philip Rush and Pat Jackson (who also directed) adapted a Robb White book, and Leon Clore and Grahame Tharp produced. Their island wind is light (especially alongside the mighty Bismarck). But a breeze is a breeze. HOWARD THOMPSON

The Cast

VIRGIN ISLAND, screen play by Philip Rush and Pat Jackson, based on a book by Robb White; directed by Mr. Jackson; produced by Leon Clore and Grahame Tharp; released by Films-Around-the-World. At neighborhood theatres. Running time, eighty-four minutes.

Evan	John Cassavetes
Tina	Virginia Maskell
Marcus	Sidney Poitier
The Commissioner	Colin Gordon
Mrs. Lomax	Isabel Dean
Ruth	Ruby Dee

And at Dupont

Orpheus Meets Eurydice in Rio

By Leo Sullivan

RIO AT CARNIVAL TIME is the colorful setting of "Black Orpheus," at the Dupont. for this latest excursion into the Greek legend of the fateful course of Orpheus into Hell and beyond for the love of Eurydic the immortal figures are cast as Brazilians. While confess artistic interest in the legend far exceeds mine, the present transcription I found gay and charming.

The French, particularly, have shown a fascination with this tale of idealistic love. They have given it great attention as opera, ballet, theater and at least once before as a film. The present picture is the work of another Frenchman, Marcel Camus. A relative newcomer to the ranks of cinematic directors, Camus here shows both an inexperience which occasionally allows him to lapse into immitative approaches and an originality which no doubt is the result of a novice's daring.

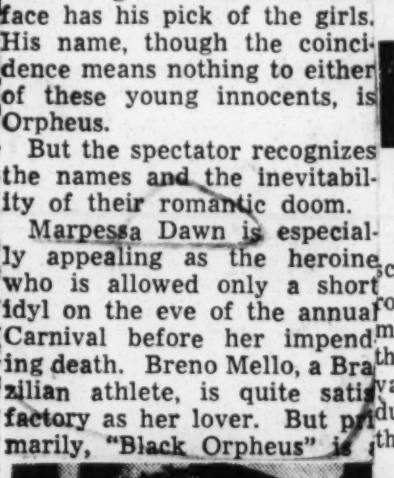
For instance, at times there is about "Black Orpheus" the quality of a home movie. It is footage, beautifully caught in Eastmancolor, which would be the envy of any amateur photographer, to be sure. But Camus uses his symbols with some degree of self-consciousness, and his transitions do tend to be jumpy. More often than not, however, his film ripens despite these gaucheries into startlingly fresh pictures of buoyant affection and beauty.

Richard L. Coe is on vacation. His column will be resumed on his return.

Jacques de Moraes' screenplay is centered high on a mountaintop overlooking that magnificent harbor in Rio de Janeiro. To this native urban community comes a naive young thing named Eurydice, seeking refuge with a cousin from a spurned suitor who has threatened to kill her. A neighbor is a good-natured trolley car conductor, who with his guitar and handsome face has his pick of the girls. His name, though the coincidence means nothing to either of these young innocents, is Orpheus.

But the spectator recognizes the names and the inevitability of their romantic doom.

Marpessa Dawn is especially appealing as the heroine who is allowed only a short idyl on the eve of the annual Carnival before her impending death. Breno Mello, a Brazilian athlete, is quite satisfactory as her lover. But primarily, "Black Orpheus" is director's picture and one that should arrest any film student's interest.



Eurydice

Marpessa Dawn, young American actress who went to France to find a career, plays the Brazilian girl who helps to re-create the ancient Greek legend of love in "Black Orpheus," opening at the Dupont today.

"BLACK ORPHEUS." A Lopes Films release, produced by Sacha Gordine. Directed by Marcel Camus. Screenplay by Jacques Viot, based on "Orfeu da Conceicao," by Vinicius de Moraes. Photographed by Jean Bourgoin. At the Dupont.

THE CAST

Orpheus	Breno Mello
Eurydice	Marpessa Dawn
Mira	Lourdes de Oliveira
Serafina	Lea Garcia
Death	Adhemar da Silva
Hermes	Alexandre Constantino
Chico	Waldetar de Souza
Benedito	Jorge dos Santos
Zeca	Aurino Cassanio

Former Grid Star Has Top Part In New Dramatic Civil War Film

By CHARLES J. LIVINGSTON

A husky former athlete has scored a big hit playing a dramatic role in a new Warner Brothers movie based on the historically authentic account of the bravery and valor of a Negro fighting unit during the Indian battles following the Civil war.

He is Woody Strode, 6-foot-5-inch 220-pound former University of California gridiron star and ex-pro, who quit a career as wrestler to become an actor. Strode, himself a Negro, plays the pivotal role of a Negro sergeant in the 9th U. S. Cavalry in the film, "Sergeant Rutledge," soon to be seen at movie theaters throughout the nation.

As Sergeant Braxton Rutledge in the film, Strode, who shares almost equal prominence with Jeffrey Hunter and Constance Towers, the leading actor, is framed and accused of raping the daughter of a white army officer; is court-martialed and finally freed in a suspenseful, nerve-tingling ending.

Shows Negro In Matured Role

The film, despite its familar Negro theme, is another attempt by liberal movie producers to present Negro actors in more matured roles.

Information on the 9th Cavalry was sifted from the dust of U. S. Army archives. Long forgotten in the wake of the prejudice and segregation of Negroes which followed the Civil war, the true story on which the play is based revives on the screen the valor and bravery of one of the most honored units in U. S. Army history.

Wins Congressional Honor

The 9th Cavalry unit, whose heroics are dramatized in the movie, was made up of a troop of hand-picked Negro soldiers commanded by white officers. The heroism of the unit was such, the studio stated, that "their (Congressional) Medal of Honor list is virtually unmatched in the nation's military annals.

The astounding thing is that despite its marvelous record, therole. unit was all but forgotten in American history.

Yet its record was there as patient months of exhaustive research in official Army archives in Washington preceding the actual writing and filming disclosed.

As for Strode, who plays his roles with unbounded confidence and take his film success in stride, his own emergence as an actor was outstanding. Until a few months ago, he had never spoken a line in a play and the stage was completely alien to him.

Surprises DeMille

After graduating from UCLA, he turned pro but drifted to the grunt-and-groan business. He remained a wrestler until he somehow drifted to Hollywood. Then his confidence won out for him.

Upon learning that the late Cecil B. DeMille was looking for someone to play the emotionally-charged role of the mighty King of Ethiopia in the film spectacular, "The Ten Commandments," he obtained an interview with the famous director and all but overpowered him into giving him the role.

Stalking into DeMille's office, he amazed him by leaping atop his desk and shouting, before the director could express his astonishment: "I am the King of Ethiopia."

But astonished as he was, DeMille admired Strode's showmanship and guts and immediately signed him for the role. Now Strode, after starring in such other movies as "Pork Chop Hill," "Spartacus" and "The Last Voyage," as yet unreleased, is one of Hollywood's most sought-after newcomers. He can act, too.

Sammy Davis Jr., after seeing the preview of "Sergeant Rutledge," was so impressed by Strode's acting that he remarked: "The excitement and suspense and Woody Strode's acting add up to an entertainment experience that is a real gasser." Added singer Ella Fitzgerald: "Woody Strode is a really great actor and the story is one I am glad Hollywood has finally told."

The director of "Sergeant Rutledge" was John Ford, who personally selected Strode for the part, co-starring him with such other prominent colored actors as Juan Hernandez, star of "Intruder In The Dusk."

The story for the movie was written by James Warner Bellah in collaboration with producer-scenarist Willis Goldbeck.

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'A Wreath for Udomo'

The Pittsburgh Courier

New Play a Hit in Cleveland Tryout

Pittsburgh, Pa.

CLEVELAND, Ohio—The world premiere of William Branch's new drama, "A Wreathe For Udomo," took place at Cleveland's famed Karamu Theatre, with the New York author in attendance.

Based on the novel by African writer, Peter Abrahams, "Udomo" details the rise and fall of a dynamic young African politician, who grapples with the problems of tribalism versus modern progress once freedom is won.

Cleveland's drama critics unanimously found the play an exciting and worthy one. The Sun Press called it "a stunning production," adding that it "has something important and theatrically valid to say."

■

THE PLAIN-DEALER, termed it "gripping . . . a rough-cut play." Reviewer Glenn Pullen wrote: "The author does not believe in writing things with sleek dialogue or happy endings. His harsh, timely melodrama takes on a flaming intensity as it probes. A feeling of fiery vitality infuses all the Karamu players in the cascading scenes."

■

CRITIC STAN Naderson of the Press, stated in his capsule judgment: "Drama on political-social turmoil in Africa is thoughtful and honest. Production admirable. So is acting. Remarkably timely, coming as it does when freedom is coming to one country after another in Africa."

The packed audience at Karamu's opening night gave the cast seven curtain-calls and greeted the author with a standing ovation. Dennis Tate, who portrayed Udomo, and Minnie Gentry, who co-starred as an African merchant-woman who helps Udomo to power, were both hailed by the critics for their outstanding performances. Reuben Silver, the director, also received lavish praise for the staging of the play, which Russell W. Jeliffe, co-director of Karamu House, proclaimed as "perhaps the most important play Karamu has ever produced."

Several New York theatre people are expected to visit Karamu during the five-week run to appraise the work for Broadway and film possibilities. Branch, who is a 1959 Guggenheim fellow in drama, stated on his return to New York that "no effort will be spared to bring the play before a wider audience."

Singer Johnny Nash gets vital lesson in film role

The Afro-American

Baltimore, Md.

HOLLYWOOD — His acting debut as star of Hecht - Hill-Lancaster's "Take A Giant Step" has taught singer Johnny Nash a valuable lesson in forgetfulness.

"Acting somehow makes me get lost," Johnny summed it. "I seem to forget entirely about self. Johnny Nash, as I know him, takes a powder. I think it's a good thing to escape from one's own personality.

"While I'm still new in the business of entertaining, I'm sure singers who don't know anything but putting over a song can suffer as the years pass from the limitations of their personality. Audiences weary of sameness.

"I think acting, especially if I keep it up in the future as I sincerely hope, will benefit me in show business. It will help me be versatile as a performer and that's what I want to be — an all - around performer. Just to sing is not enough."

* * *

THESE ARE the thoughts of the personable 18-year-old recording star of Arthur Godfery's television show as he steps before the movie cameras for the first time.

In "Take A Giant Step," a United Artists release from Louis Peterson's Broadway stage success, Nash is portraying the amusingly poignant mixed - up emotions of a "teenager painfully graduating from adolescence to manhood and discovering adult values bewildering to comprehend.

* * *

"UNTIL NOW, I've never acted before — that is professionally —and don't ask me how I'm doing," Johnny grinned. "I won't be able to answer that one until I read the critics' notices and then I'll probably want to run away and hide my head.

"All I can say is that acting is undoing what I've learned as a singer — the selling of self in a song, expressing a ballad as I feel it."

* * *

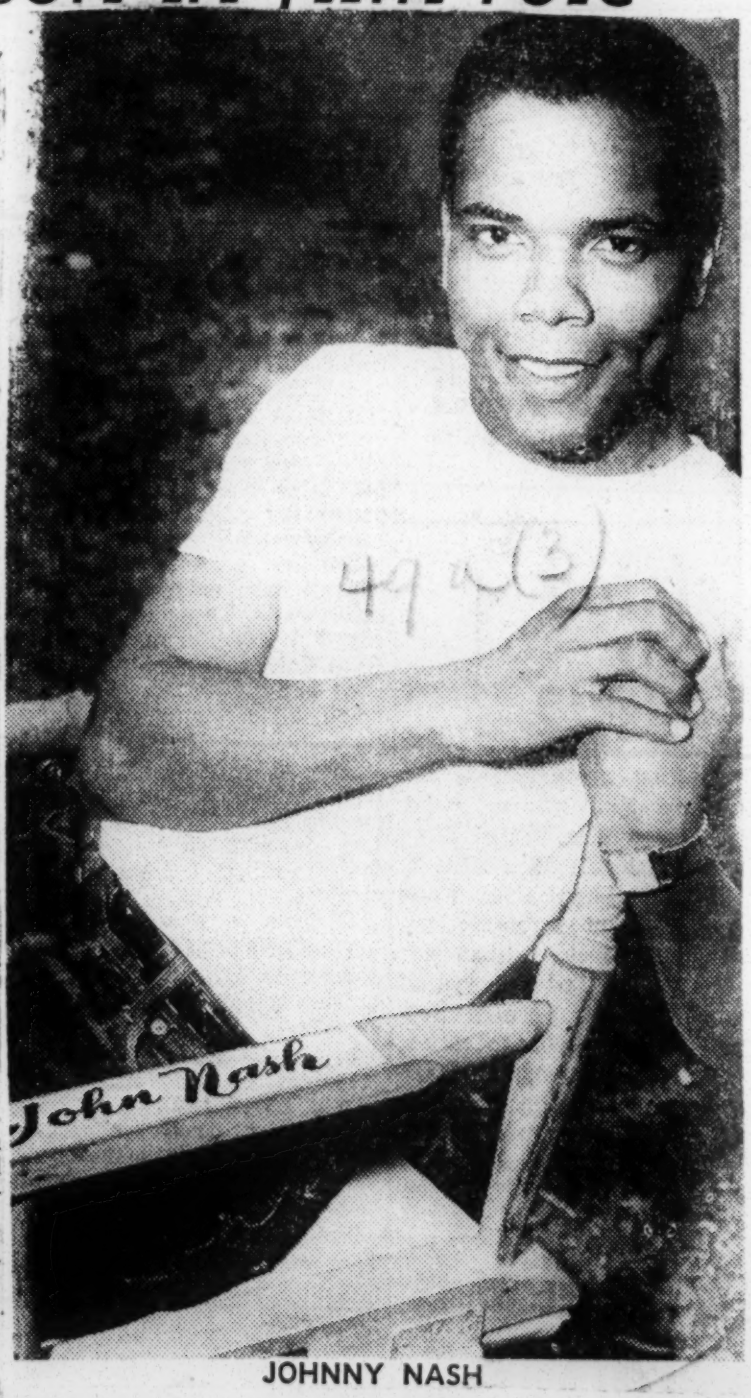
WHEN HE was going to high school in his home town of Houston, Johnny can remember emoting like mad as a great lover in a classroom musical.

"I was so nervous during the acting moments that when I hugged the leading lady I almost broke her ribs and she howled 'Ouch!' thus ruining the mood," he smiled. "But I've never stopped dreaming of one day being an actor. At home, as a consequence, I'm always acting like crazy."

* * *

HOW DID Johnny win his motion picture break in "Take A Giant Step?"

"I'm told that Burt Lancaster heard me on a Godfrey broadcast and thought I'd be exactly right as Spence in the film," Nash said. "I've never asked him to verify this story, since I've met him as one of my bosses on the set. It's such a nice flattering story that I don't care to inquire if it's a press - agent's dream or not. I accept it."



JOHNNY NASH

Why Does Hollywood Ask White Girls to 'Pass' for Colored?

The Pittsburgh Courier Pittsburgh, Pa

Sat, 3-26-60

By CHES WASHINGTON

HOLLYWOOD. — After previewing "I Passed for White," Harry Levette of the ANP at the Screen Directors Guild, the perennial question came up on why the studios here always select a white actress to portray the leads in films of this type.

Levette said the last time he could remember a light-complexioned colored girl getting a top spot in a similar play was way back a few decades ago when Fredi Washington gave a brilliant performance in the original film version of "Imitation of Life."

Since that time, producers have been giving him the alibi that they had to use "names" in starring roles like this, and they said such was the case when they cast Jeannie Crain in "Pinky," Susan Kohner in the new "Imitation of Life," and Julie London and Natalie Wood in other recent interracial films.

■

SO HARRY asked a top official about Sonya Wilde, the white girl who portrays the "passing" colored girl and why she had been given this role:

"Where did you find her?" asked Levette. "I never heard of her before in films."

"Well, actually it is her first picture," the studio exec replied. "But she has starred in Broadway plays."

Actually Harry was unimpressed with the performance of this North Carolina-born girl in her initial screen debut. . . . cast in the role of the star.

■

AS A MATTER of fact, the picture "I Passed for White"—which tells its own story in its title—leaves a big void with the viewer, because throughout the entire play it avoids the expected showdown between a "colored" girl who marries a white man, and her husband. This actually never happens. . . . and he never positively learns of her real racial identity.

James Franciscus, also in his first starring role, is rather convincing as an actor, and Sonya's husband. In fact, his acting transends Sonya's in Harry's opinion.

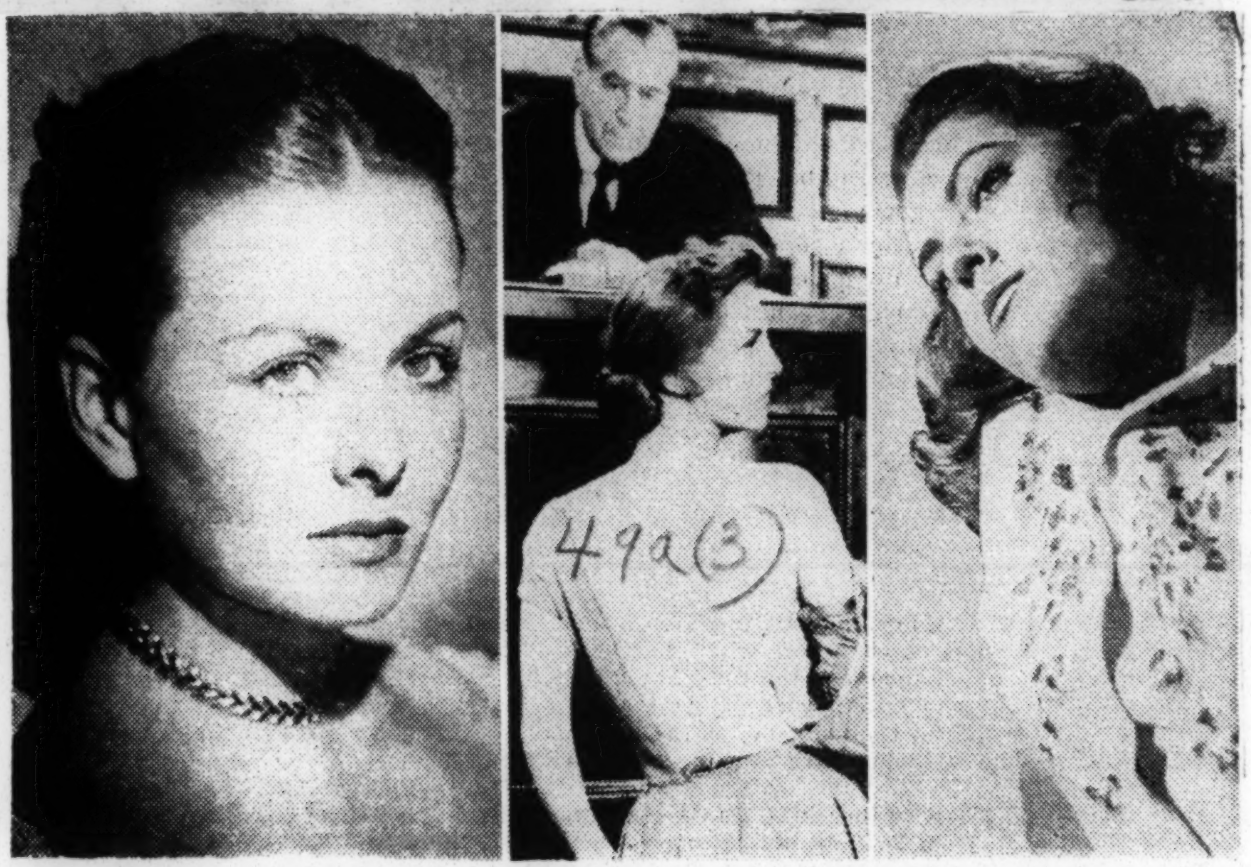
Turning in good performances were Isabelle Cooley, the maid, who incidentally, recently earned a role in the New York stage production of "Whippersnapper," Pat Michon as 'Sally," Sonya's girl friend; Lon Ballantyne, a handsome L. A. lad, as Sonya's brother and the sympathetic grandmother of the heroine.

■

BUT BACK to the original issue in the selection of capable colored girls to play such roles—

Levette says that such actresses are available but the producers and directors don't even look for them.

From current trends in Hollywood, it appears that Harry is dead right.



WHY THEM? — Although talented Negro actresses are available for roles in which Negroes are portrayed as "passing" for white, Hollywood seldom looks for them. Instead, motion picture moguls have been using established white actresses like Jeanne Crain, left, in "Pinky"; Julie London in "Night of the Quarter Moon," and Susan Kohner, right, in "Imitation of Life."

49b 1960

Scouting TV Tonight

Racial Situation Outside the South

The Atlanta Constitution

By THE TV SCOUT

Atlanta, Ga.

TONIGHT'S a busy TV night, with specials, premieres and returning shows all over the screen.

Perhaps the most intriguing premiere is **Close-Up!**, a new series of public affairs programs on ABC, and the happiest returning event is **The Gary Moore Show** on CBS. **Close-Up!**'s first topic is racial prejudice in areas other than the South—the North (Chicago, New York, Grosse Point, Mich.), the Midwest (Nebraska and South Dakota) and the Far West (Los Angeles).

Tues. 9-27-60

"Cast the First Stone" is the title, with **John Daly** the narrator. Mostly, this story is told through interviews and most of them are with the victims of prejudice **(Negroes, Jews, Indians).**

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As producer **Walter Peters** told us, the prjudiced people would talk freely anywhere, except in front of a camera. There is one scene showing the self-styled Nazi, **George Lincoln Rockwell,** harranguing a crowd in Washington that is a chiller. There is also the wry comment from a Negro leader in Chicago that "two things are needed (for r a c i a l violence)—segregation and good weather." It is an important subject, and, although the surface is barely skimmed in one hour, it is worth seeing **9-10 (Ch. 11).**

Lucille Ball

Bob Hope

Model Says Billy 'Isn't The Papa

LOS ANGELES — A 22-year-old model who named night club singer Billy Daniels in a paternity suit recently has done an about-face in the matter. She now says he's not the father of her expected child and wants the suit dismissed.

BILLY DANIELS

Gail Conning, according to her attorney — F. Fillmore Jaffe — has advised him to seek a dismissal of the petition today in Superior Court where the suit was filed.

According to Jaffe, Miss Conning — whose legal name is Martha Bolling — has stated, "I've made a horrible mistake. Daniels is not the father of my child."

MET IN DECEMBER

In naming Daniels as the father of her expected child, the red-haired model claimed Billy dated her periodically last month after they first met on Dec. 11 in Las Vegas, Nev.

In her suit, she sought payment of hospital bills and medical care of herself and the baby.

The action once again focused attention on the man whose face was allegedly cut by another woman, Ronnie Quillan, 10 years ago. Miss Quillan charged at the time that Daniels attempted to criminally assault her during an altercation.

JAILED IN N. Y.

A few years later in New York, Daniels was jailed on charges of felonious assault and violation of the Sullivan law (which prohibits the carrying of firearms). This action came, according to police, after Daniels shot a man in a Harlem nightclub. The man escaped serious injury.

TV Viewers Hail Ella Fitzgerald, Diahann Carroll

By HILDA SEE

Television viewers witnessed stellar performances by two of today's greatest artists during the past week.

First there was Ella Fitzgerald on the Dinah Shore show and last Tuesday the sockstional newcomer Diahann Carroll was paraded about the screens via CBS-TV on the Garry Moore show. In both instances the artists were socksational.

As to Ella Fitzgerald her triumphs are always to be expected. Ella has long been one of the finer artists hitting the scene over past two decades. And today she is just as sensational as when she first entered the scene. She was quite an addition to the Dinah Shose Chevy Show when singing solo and also when joining in duets with Dinah.

Diahann Carroll, winner of television's "Chance Of A Lifetime" program few seasons back has developed into one of the truly great artists. She sings well, makes a nifty appearance before cameras and audiences and boasts a variety of assets that click. The little New Yorker was truly her capable self on the Garry Moore show, a program she is scheduled to return to early next month.

Sammy Davis Jr. And Sam Cooke Star In General Electric Show

Versatile entertainer Sammy Davis Jr., who last season made his television debut in a dramatic role on General Electric Theater, returns to star in another straight acting appearance, in "The Patsy," poignant tale of an army rookie who becomes the butt of his company's pranks but distinguishes himself in a most unusual manner, Sunday, February 21, 8-8:30 p.m. CST, on the CBS television network (Channel 5, KCMO-TV, in Kansas City.)

Away from his small southern community and the guidance of his mother for the first time, "Private Jacob Johnson" (Sammy Davis Jr.) finds army life in a training camp a bewildering experience. Jacob's trusting nature and naivete make him a perfect target for a succession of practical jokes played by his fellow platoon members.

Despite the cajolery and pranks, Jacob refuses the offer of a transfer by his observant and understanding officer, "Captain Masters" (Robert Culp), and elects to remain with his platoon buddies, certain their attention is a form of acceptance. A subsequent prank puts him in disfavor with the mess sergeant, earns him another assignment to kitchen police where a sympathetic colonel orders the hapless rookie to a training unit.

In the field, Jacob is the despair of the instructing sergeant and again becomes the butt of a practical joke during a hand grenade drill — a prank that brings an unsuspected response from the gullible rookie.

Featured in the cast are popular singer, Sam Cooke, who makes his debut in an acting role, Hari Rhodes as the chief prankster, Roy Glenn as the bombastic mess sergeant, Ernest Anderson as an understanding non-com, Tyler McVey as the colonel and Doug DeCosta as the field instructor. The teleplay was written by John Furia, Jr. and John Rich, adapted from a story by Vern Sneider. Herschel Daugherty directed for producer Joseph T. Naar, The episode was filmed by Revue Studios.

Ronald Reagan is host and program supervisor of the General Electric Theater.

Carolina's Senator Thurmond Says

TV Slurring White Southerners

WASHINGTON, D. C. — Senator Strom Thurmond (D., S. C.) has accused television and motion pictures of casting "slurs" on Southerners via programs and films with race angles.

Thurmond made the statement in placing into the Congressional Record an article from the Spartonburg, S. C., Herald-Journal urging Representative Oren Harris (D., Ark.) to investigate the "race fix" in TV.

The article claimed that "you have to be a white, Protestant, red-blooded American to be a villain on television or in the movies."

IT WENT ON: "There is the big fix in the entertainment industry with an efficient methodical purpose, the boys are distorting American life as it has never been distorted before. They are attempting to paint this nation as one where all Negroes are true and pure and many whites are rather nice, too, especially Northern whites.

■

"Let us hope that somedav Hollywood and their video counterparts will decide that Southerners are members of a minority group. Then perhaps they will slant their business our way."

FEATURED ON TELEVISION SHOW.—Lovely Mittie Lawrence, recently voted "Miss Bronze California," was featured as the "billboard girl" on "The Steve Allen Show" on NBC-TV Monday, Feb. 8.

'Colored' Radio Station's Jimcrow Protested

By ALICE A. DUNNIGAN

MEMPHIS — (ANP) — The white-owned Negro-managed radio station WDIA of Memphis was blasted this week by the NAACP for formulating plans for a segregated fair.

The station announced in the daily press, Sunday, that it would cooperate with the Family Fair Association, Inc., in producing and promoting this festivity. The family Fair Association was described as a non-profit organization formed for the purpose of staging the Tenn - Ark - Miss Family Fair at the local fairgrounds on Oct. 7 - 9.

THIS FAIR would replace the traditional Tri - State Fair, a Negro exhibition which has been staged at the fairgrounds annually for nearly a half-century, following a similar event held there for whites only.

Threats of the NAACP to picket the jim - crow festivities caused the Tri - State fair to call off plans for the annual event. A bakers - dozen of whites and Negroes then got together and formed the family Fair Association to replace the Tri - State Fair with another jim - crow set up.

THIS BROUGHT protests from the NAACP. The Rev. D. S. Cunningham, president of the Memphis Branch NAACP, issued a statement declaring that the primary aim of the NAACP is to eliminate every form of racial discrimination. It, therefore, condemned Radio Station WDIA for its selfish disregard of the Negro's fight for first class citizenship.

He informed the executive committee of the Memphis Branch, to take whatever action it deems necessary "(1) to inform the public of WDIA's racially segregated policies; (2) to publicly express the Negro's dissatisfaction with the station's advertisers who are, in effect, perpetuating racial segregation through WDIA; and (3) to educate the Negro public to the fact that 'whatevr WDIA sells' the Negro must for his own protection examine, inspect and study carefully and prayfully before buying."

BERT FERGUSON, WDIA's general manager is president of the new fair board. He claimed that the leaders of Memphis had expressed the need for an outlet for the Negro community in the Tri - State area.

Eartha Kitt On Ed Sullivan Show Sunday, Sept. 11

NEW YORK — (ANP) — Song stylist Eartha Kitt, French dancer Noelle Adam, comedian Jimmy ("Professor Backwards") Edmondson, vocalist and pianist Nina Simone, and Kalanang, Europe's great illusionist, with his company of 17, are guests on "The Ed Sullivan Show" Sunday, Sept. 11, on the CBS Television Network (8:00-9:00 p.m. EDT).

The musical numbers include "Little White Lies," "On My Own" and "Yellow Bird," as interpreted by Eartha Kitt; "Where or When," danced by Miss Adam and her partner, Dirk Sanders; "Love Me or Leave Me" and "I Love You, Porgy," sung by iNna Simone.

Other guests on the program include the comedy team of Marc Antone and Jackie Curtiss; comedian Corbett Monica; Daniele Barioni singing "Torna a Surriento," and juggled Rodriguez.

49b 1960

Nat Cole life traced on TV

HOLLYWOOD — The highlights of the life of Nat King Cole, a Capitol recording star for more than 17 years, were viewed nationally on Wednesday, when a pre-taped version of "This Is Your Life" was telecast over the NBC television network.

Relatives and friends of the internationlly - known singer flew to Hollywood from all over the country to appear on the show, which was taped Dec. 17 at the NBC studios in Burbank, Calif. Show officials indicated that this was one of the few times the program had been pre-taped.

AMONG THOSE paying tribute to Cole were Glenn E. Wallichs, president of Capitol Records, Inc., and Carlos Gastel, Cole's long-time personal manager. Wallichs termed Cole, "one of the best song salesmen in the business."

NAT KING COLE

Cole was genuinely surprised and almost speechless when the TV cameras bore down upon him at the taping, and master-of-ceremonies Ralph Edwards pronounced the familiar words, "This is your life."

During one of the commercials, Cole walked to the edge of the stage and informally chatted with some of the audience, assuring them that the show was a complete surprise to him.

• • •

TO SNARE Cole for the show, Edwards and his staff arranged to lure the singer into an adjoining studio under the pretext of helping his two daughters (Carol, 15, and Natalie, 9) rehearse for an appearance on a TV show for the National Kidney Disease Foundation, of which Cole is honorary chairman for the entertainment industry.

In addition to the two Cole girls and Nat's wife, Maria, other guests included his father, the Rev. Edward J. Coles, a retired Baptist minister from Chicago; Evelyn Cole, Nat's only sister; Andrew Gardner, Charles Gray, Russell Shores and Henry Fort, all members of Cole's first band, formed when he was 16.

Others were Bob Lewis, who in 1937 gave Nat his first important job (at the Swanee Inn in Los Angeles) and who later dubbed Nat, "King"; and the other two original members of the King Cole Trio, Oscar Moore and Wesley Prince.

Agent Blasts Segregated Video Stint

NEW YORK (AP) — Ella Fitzgerald's manager has charged the Negro singer was blocked from appearing on camera with her white guitarist on NBC's televised Bell Telephone Hour.

Norman Granz, the manager, said the show's producer told him the sponsoring Bell Telephone Co. "Never allows a mixed group to be on the show."

A telephone company spokesman denied the existence of any such policy and said racially mixed artists have appeared on the same show in the past. NBC had no immediate comment.

Granz took a full page advertisement in Variety Dec. 30 to air this complaint. He noted that NBC Board Chairman Robert Sarnoff and NBC President Robert Kintner had expressed concern about principles under which the network should operate.

Miss Fitzgerald was asked to appear on the Telephone Hour's "Tribute to Gershwin" show, Granz said, and agreed to do so. The manager said he served notice that Miss Fitzgerald would not appear without her regular guitarist to accompany her.

Granz, in his Variety ad, continued:

"An hour later I received a call from Barry Wood, the producer, and his opening statement to me was 'if you insist on using the guitarist, okay, but it would have to be a Negro guitarist instead of a white one.'

"I asked Wood why that was necessary and he said that the sponsor, the Bell Telephone Co., never allows a mixed group to be on its show.

"I can't for the life of me, even as a practical matter, understand why the Bell Telephone Co. doesn't want a mixed group consisting of Negro and white artists to appear on its television show, because I'm positive no person in the South is sufficiently prejudiced to take his telephone out because he saw a non-segregated group on a TV show under the sponsorship of Bell."

Granz said that after further argument Wood finally consented to the white guitarist.

WINNING POINT

He continued:

"Incidently, he told me at the time that though I would win my point about using a mixed group, they would not be on camera at any time. As all of you know who saw the show, this was true and there remained only Ella Fitzgerald with Teddy Wilson and not with a non-segregated group of accompanists playing with her."

Granz said Miss Fitzgerald had appeared on TV shows with such white performers as Frank Sinatra, Dinah Shore, Pat Boone, and Garry Moore without any complaints from their sponsors.

Sammy Davis on Oscar program

HOLLYWOOD, Calif. (ANP) —Sammy Davis Jr., and several other top-flight colored entertainers are scheduled to appear on the 32nd annual Academy Awards Show here Monday, April 4, which will be viewed by the largest mass audience in the history of radio and television.

It is estimated that more than 100,000,000 viewers will watch the show and another 40,000,000 will hear it over the combined television and radio facilities of the National Broadcasting Company and the Canadian Broadcasting Company.

Nat Cole Advocates Rights Plank for TV

NEW YORK (ANP) — A civil rights plank to pledge the industry to the fight against racial discrimination and similar to the ones adopted by the Democratic and Republican conventions, was suggested for television by singer Nat (King) Cole here.

Cole knows first-hand about discrimination in television. Some months ago when he became the first Negro entertainer to head a network television show, an affilate station in Alabama blocked out his program, and it was reported that the publicity agency boys on (New York's) Madison Ave. took a dim view of a Negro heading such a show. The show later was dropped for lack of sufficient sponsorship.

■

A top recording artist and successful businessman as well as singer, Cole recently filmed a one-hour television spetcacular in Europe which was shown in the United States for the first time Tuesday (Aug.9). The telecast was also syndicated to local stations throughout the nation.

TV: A Civilized Singer

Nat Cole's Distinctive Delivery Sparks Show

By JOHN P. SHANLEY

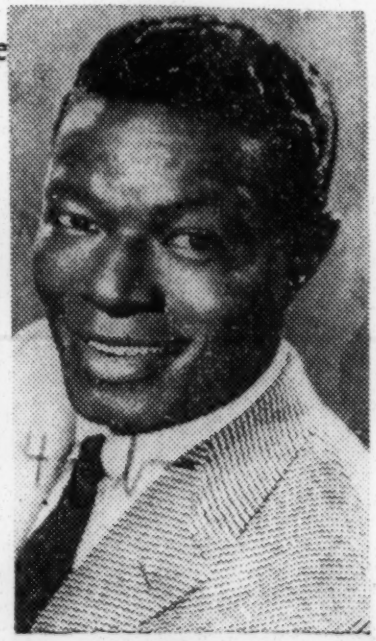
THE soothing musical technique of Nat (King) Cole brightened a one-hour telecast over Channel 4 Tuesday night.

It was a program taped in Paris, Rome and London during a recent European tour by Mr. Cole. The selections included popular French, Italian and English numbers, and the star sang all of them appealingly.

In contrast with members of the echo chamber school of modern singing, Mr. Cole's soft, distinctive delivery is a joy to hear. He also did a piano solo of "Tea for Two," displaying bright and inventive keyboard touches.

Dave King, the English comedian who appeared on American television last summer, had some funny moments in this show, playing the role of an innocent who becomes involved in foreign intrigue.

But mostly it was Mr. Cole's hour, and in his civilized style he made it a pleasant summer show.



Nat (King) Cole

Coca-Cola Hit by Protest

The Pittsburgh Courier

Television Show Ban Irks Youths in South

Pittsburgh Pa

Sat. 6-11-60

By JOHN H. McCRAY

SUMTER, S. C.—"Sponsors prefer an all-white show." . . . Oh, yeah!" . . . Well, somebody goofed and it wasn't us."

Those three statements sum up positions of a Columbia TV station's top brass, members of the Junior Club of the Birnie Community Center in Sumter, and spokesmen for sponsors of the station's TV show, beamed to youngsters, all of whom have been mired in a dispute of several weeks' standing.

P. 2-4

The trouble began some months ago when members of the junior club wrote to Television Station WIS for a date on its "Big Record Hop" late afternoon show, which is sponsored by 11 local and independent Coca-Cola bottling firms in Central, S. C., and a potato chip (Lay's) concern.

■

THE STATION promptly scheduled a date, wrote back for the number of youngsters who would appear, and announced on the air, the engagement.

The happy Sumter youngsters, the city proud of them and parked by TV sets awaiting the program, were taken to Columbia, 45 miles west—in volunteered cars. There were some 15 couples, and Mrs. Brinson, director of the Center.

Arriving at the station around 4 P.M. or an hour before air time, concentration and confusion took over. Finally, the group was told it had all been a mistake, that "sponsors prefer an all-white show." The station's top brass pulled out a check book and offered to pay all expenses incurred; even begged to make a contribution to help the center's program. There were no takers. (The center is operated by the City of Sumter and is a public service to the community.)

The disappointed youngsters went by Drew Park in Columbia, frolicked a while and then headed for home. Since then, they've been campaigning against products of the sponsors and appear to be making progress in this effort, particularly among other teens and youngsters.

Wincing, trade-wise, at least, one of the show's sponsors considers itself an unfortunate victim in the incident.

■

CHARLES BOONE, special representative of the Columbia Coca Cola Co., said racial policy on the show is a matter determined solely by the sttaion.

Mr. Boone is one of two colored salesmen employed in state by coke firms to promote sales in his racial market. The other is John Fleming of Charleston.

The campaign by the Sumter young people, Mr. Boone said, has given him considerable concern for it has hit into his territory where the racial issue is one thing he and his company have labored to duck. "We're interested only in selling our product; we're not interested in social and political movements," Mr. Boone said. But., they are right in the middle, it seems.

Mr. Boone's company sponsors the "Top Teen" show on Columbia Radio Station WOIC Saturday mornings, an annual Christmas party, a back to school picnic, an annual spring hop and numerous other promotional events for colored teens.

■

APPARENTLY the station's personnel thought the Junior Club's effort was connected with youth sit-ins, Mrs. Brinson said. She added: "It wasn't." Echoed Loretta Burroughs, secretary of the club: "We thought the show was one for all teen people and it would be nice if we got on it."

TV: Integration Problem

The New York Times

Brilliant Study of the Troubles Besetting South Presented on 'C.B.S. Reports'

P. 56 Sun. 5-29-60

By JACK GOULD

A BRILLIANT study of the integration problem—balanced, searching and uncompromising in its pursuit of the fundamental problems besetting the troubled South—was presented on Friday by the television team of Edward R. Murrow and Fred W. Friendly over the Columbia Broadcasting System.

The presentation, one in a series appearing under the title of "C. B. S. Reports," centered on a study of Atlanta, Ga., the city that is caught between a Federal injunction to integrate its schools and state laws to keep them segregated. The program was called "Who Speaks for the South?"

•

Because of the controversial nature of the program in the South, the C. B. S. network several days ago previewed the documentary for its affiliates on a closed circuit basis. Last night it was confirmed that the network's affiliated stations in two major cities, Birmingham, Ala., and Little Rock, Ark., did not carry the offering.

At station WBRC-TV, Birmingham, it was explained: "We have a local commitment at that time." At KTHV, Little Rock, it was said: "We had a local program prearranged before we heard from the network."

A total of 140 C. B. S. stations carried the program and forty did not. Such a rate of acceptance was considered average or better.

The content of the program also had diverse repercussions among sponsors. Bell & Howell, photographic firm, was the sole sponsor, reportedly the first to present a public service offering on the segregation problem. A spokesman for the firm prior to the broadcast asserted that the company had heard of possible unfavorable repercussions among dealers and consumers in the South, but that it felt TV had an obligation to present both sides of important issues.

The Goodrich Tire and Rubber Company, which in the past has been a sponsor of "C. B. S. Reports," was not represented last night, reportedly with the consent of C. B. S. officials.

"Who Speaks for the South?" covered two public hearings on integration in Georgia. The first hearing in the rural community of Moultrie supported the present laws providing for segregation. The second hearing in Atlanta favored a policy of local option on the segregation problem, with the strong possibility of ultimate integration.

As is typical of the Murrow-Friendly team at its best, the fascination of the program lay not only in the sharply conflicting opinions voiced either with moderation or passion but also in the close ups, which reflected the personalities involved.

An especially absorbing interlude came with the remarks of Mayor William B. Hartsfield of Atlanta, who with soft voice and gentle eloquence spoke of the need for public schools and the intelligence of many Negroes. Heard in opposition to integration was Gov. S. Ernest Vandiver of Georgia.

The industrial and social changes of the South were discussed by Ralph McGill, publisher of The Atlanta Constitution, with insight and care. Vigorous foes of integration, some of whom assailed all the prominent Presidential candidates, were fully represented.

•

One of the most useful aspects of the program was to highlight for viewers everywhere the substantial number of Southerners who are working with earnestness and dignity to achieve a solution to the integration problem in accordance with the rulings of the Supreme Court. Mr. Murrow observed that the answer to the program's question was that no one man can speak for the South, in itself a timely reminder of how much change had already occurred.

Friday night's program marked Mr. Murrow's return from his year abroad. It's good to have him back, if for no other reason than than his touch for TV journalism remains both sure and provocative.

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INDUSTRY FACES CHALLENGE

TV Screens Being Clouded With Interference From Dixie Bigots

Journal and Guide Norfolk, Va.
Oct. 1-23-60.

Slightly more than a year ago, singer Harry Belafonte was set to come on camera in a television guest-star appearance when television screens throughout a large part of a southern state suddenly went black.

A month ago, actress Loretta Young was "warned" not to go through with her announced plans to present a telecast dealing with the encouraging aspects of the Little Rock, Arkansas, schools desegregation matter.

Two weeks ago, the personal manager of colored singer Ella Fitzgerald was told by the producer of a major televison program that she could not use her long-time guitar accompanist — a white musician during her appearance on the program because the sponsoring company "never allows a mixed group to be on its show."

TAKEN separately, these incidents and circumstances probably would mean little and could be shrugged off with the observation "Too bad." But put together, they form the outline of an ugly picture — a picture that gives credence to the off-heard complaint that racism is being allowed to creep into another of the major communications - entertainment mediums.

Investigation at the time of the incident indicated that Mr. Belafonte was unceremoniously cut off the airlanes when heavy chains were lain across transmission lines, causing an area-wide blackout of the signal of the television station carrying the program he was appearing on. The station had been warned that Belafonte's performance "would never be seen" in the vicinity, but the station had taken no step to make certain that transmission of the program would not be hampered.

THE CAPITAL City Citizens Council of Little Rock, Ark., in "warning" Miss Young not to go through with her plans to present a program concerning one of the Little Rock groups that worked valiantly to secure peaceful schools desegregation, made no secret of its intent. In an open letter to the actress, the Council advised Miss Young that it would launch reprisals against her sponsors if she persisted in her plans.

Miss Young retorted that if the script for the proposed program was acceptable, the program would be presented — the Council notwithstanding. The actress noted, however, that the subsequent decision in the matter would have to be made by the producers of the show. The producers contend that the decision lies with the network.

WHEN NORMAN Granz, Miss Fitzgerald's manager, was told that the singing star would not be able to use her own accompanist because of a "policy" ruling by the Bell Telephone Company, sponsor of the show on which she was scheduled to appear, he let his disgust be widely known. In a tersely-worded full-page advertisement in Variety magazine, called the "Bible of Show Business", Mr. Granz roundly denounced the offending sponsor. In the advertisement, he declared:

"I can't for the life of me, even as a practical matter, understand why the Bell Telephone Company doesn't want a mixed group consisting of Negro and white artists to appear on its television show, because I'm positive no person in the South is sufficiently prejudiced to take his telephone out because he saw a non-segregated group on a TV show under the sponsorship of Bell."

BUT THE telephone company, in a later release, said that it has no policy concerning segregated or integrated appearance of artists on its show. The company pointed out that "on the program in question, for example, there were both Negro and white artists on camera together at the beginning of the program."

It should be noted here that the company made no claim to integrated activity during other parts of the show and that its inference is that if there is a policy concerning racial segregation of program participants, the policy is not the company's. Hence the view is again focused on the network.

THE EYES OF viewers also focus on networks when it is observed that Eddie "Rochester" Anderson, a longtime feature on the Jack Benny programs is making fewer and fewer appearances; when it is observed that integrated orchestras like those of Lionel Hampton and Duke Ellington are never shown — full force — during television appearances; when it is observed that artists of the calibre of Nat "King" Cole cannot receive sponsorship for their own programs.

The eyes of the viewers are focused on the networks and the viewers do not like what they see. Some 18 million colored Americans consider it a definite affront when a major medium allows racism — even in minute doses — to be injected for the sole reason of appeasing that negligible minority of bigots whose national anthem is "Dixie" instead of "The Star-Spangled Banner."

THESE VIEWERS realize that there have been commendable efforts made to institute industry-wide tolerance by personalities like Dave Garroway, Jack Parr, Miss Young, Dinah Shore and Ed Sullivan, and by industry officials including Gen. Sarnoff, John P. Daley, Edward R. Morrow and others.

But they still rightfully feel that television, as an educational and entertainment medium, could do much more to topple the walls of intolerance certain elements are trying so hard to erect and reinforce. The industry could give colored educators and artists more opportunity to show their abilities.

IT COULD do much to dispel "supremecy" ideas by pointing up the fallacies in that concept. And television could live up to a challenge hurled at it in a recent full-page advertisement in the Washington Post over the signature of Edward Petry and Company, Inc. radio and television representatives in New York, Chicago, Atlanta, Boston, Dallas, Detroit, Los Angeles, San Francisco and St. Louis.

The Petry company declares:

"We like television. We believe it is the greatest entertainment, information and advertising medium in existence, and that, with full awareness of the responsibility that goes with the stature, it will grow and mature into even greater effectiveness with each passing decade."

NAT "KING" COLE
Sorry, No Sponsor

"ROCHESTER" ANDERSON
Long Time No See

"MR. B" HELPS—At Radio Station 3DB-TV Station HSV7, in Melbourne, Australia, and supporting Globe Newspapers' mammoth appeal for the Royal Children's Hospital, singer Billy Eckstine, who assisted with the appeal, enjoys a coke with the TV station's Frank Wilson and Brendon McKenna.

Nat King Cole To Manage Television Stars Ball Team

LOS ANGELES — (ANP) — Nat King Cole, the famous singer and musician, will be cast in a new role here July 26, when he takes the field as player-manager for a team of motion picture and television stars who will play another squad of sports representatives in one of two-pre-game shows being promoted by the Los Angeles Dodgers.

The special exhibition game will precede regular season's game between the Dodgers and the visiting Cincinnati Reds. A similar show will feature a home run hitting contest prior to the Dadgers-Philadelphia game, July 22.

Cole's team was scheduled to play the winner of a game July 7 between a squad of sports writers and a group of sportscasters. Fred Haney, former Milwaukee Braves manager was manager of the radio crew.

Named to Cole's team were such stars as Mickey Rooney, Danny Thomas, Chuck Connors and Johnny Berardino. Edward G. Robinson is third base coach.

ON THE ED SULLIVAN SHOW, JULY 17—Peg-Leg Bates, terpischorean marvel of the dance world, whose tap-dancing talent has kept him in the top echelon of dancers all over the world, will be featured on the "Ed Sullivan Show," Sunday, July 17, (CBS Television Network, 8:00-9:00 p.m., EDT).

49b 1960

African 'Juju' ceremony on TV

NEW YORK (ANP) — Sandwiched between the recent (Jan. 31) ABC telecast of "The Dark and the Light" a documentary story of the rise of nationalism Kenya, Tanganyika and South Africa; and the upcoming (Feb. 15) CBS-TV presentation "Freedom Exposition" relating to Nigeria's federal elections last December, was the National Broadcasting company's coverage entitled "Freedom is Sweet and Bitter."

The documentary presented for the first time a complete film record of a "juju" ceremony—tribal rites which make love and anti-love potions and drive evil spirits from the sick. Such a ceremony was asked for recently by Oba Olumodeji of Ayere in Kabba, Nigeria to put a hex on the proposed French nuclear tests in the Sahara desert.

Integration On TV?

NEW YORK CITY, (CNS)-- A few weeks ago Norman Granz manager for Ella Fitzgerald, made a statement which shocked fans and friends of Ellas-- that the Telephone Hour had refused to allow mixed stars to appear together on their T V show ... he said that when he protested this segregated arrangement, they finally allowed a white guitarist to appear, but warned that he would not be in the camera view.. Sure enough, the camera spotlighted Teddy Wilson and Ella and all the Negro stars but would not show the public any integration.Ella had just come from a successful engagement with Frank Sinatra where the two ducted sensationally and to top it all, Frank put his arms around Ella in a very friendly gesture. Since Ella appeared with Dinah Shore on the Chevy Show where the two girls did a duet as they did before frolicking through the all time favorites together in good taste.

Now comes Lena Horne in one of her rare appearances on the Perry Como show . This lady commands so much respect wherever she goes it would be hard to mistreat her .and Perry came through in traditional style- dueting with her on two high stools where they sang together all but love songs We are sure if Lena had been Doris Day- Jane Powell- anyone else the choice would have been different but nevertheless, they dueted- shook hands- and acted friendly enough to cause much comment among any southern segregaticnists who were tuned in.. As Norman Granz said of Ellas appearance "I'm positive no person in the south is sufficiently prejudiced to take his telephone out because he saw a non segregated group on a TV show under the sponsorship of Bell.' . we could see the phone company's reluctance in allowing this to happen.

The question is- what can we do to promote more integration on television? All Negro scripts is definitely not the answer-- there is no integration there.. The public as a unit controls television it is the public who determines the success or failure of any TV show-its their opinion the ratings are based on. ..And being a minority group we do not have to remain one as far as a voice is concerned- we can write, telegraph, bombard the TV producers into having more white and Negro and all other nations happily associated together on ONE show prejudice is practiced by show producers only when they are AFRAID the public will not go for new advanced ideas and theyll lose their sponsor when the ratings drop.. By letting the producers know what WE want they in turn will take more chances and have the courage to be a little more daring in bringing forth better shows - which will benefit us all..

THE BILLBOARD GIRL—Pretty, pert Mittie Lawrence was featured as the "Billboard Girl" on a recent Steve Allen Plymouth Show on television. Miss Lawrence, shortly before, won honors as "Miss Bronze California" in a Los Angeles contest.

Youngster, Hailed On Broadway, Also Rates With Hollywood Clan

HOLLYWOOD — Little Johnny Nash, the entertainment personality who gained the spotlight when he made his debut on the Arthur Godfrey show (TV) is not the finished product that the older Sidney Poitier is yet but shows every indication of reaching spot where he'll play second fiddle to no one. Better yet, Johnny is unaffected by his success.

Johnny, at 18, is as they say in stagedom still wearing his hat at the proper size. He remains what he always was—an energetic, bright, engaging friendly youngster, apt and ever willing to listen and learn.

At 16 Johnny was a nightclub and radio and television star. Then two years later he made his debut in films and attracted attention in a minor role. Following this stint he won the top role in "Take A Giant Step" a film soon to be released and has pre-release critics raving over his spectacular performance.

When Jules Epstine who directed "Take A. Giant Step" for Hecht-Hill-Lancasta started searching for cast his agents and advance men including Bert Lancaster himself, stopped immediately after watching young Johnny Nash audition for his present role in the picture. Johnny, they all agreed, was a natural for the part.

Johnny is most versatile. In addition to being a fine actor in dramatic parts he also is somewhat adept at handling drums and bongo. Likewise Johnny rates with the tops in singing ballads. This he indicated on the Godfrey shows and again when cast in a minor role in another picture.

Nation's amusement lovers will be hearing plenty about Johnny Nash. At eighteen he is a full grown artists in many ways. "The find of past decade is perfect classification for the young Johnny Nash you will see when the picture "Take A Giant Step" comes your way. The youngster has and is demonstrating what it takes to capture the attention of music, drama, and song lovers.

TV art job to N.Y. man

NEW YORK—George Olden, art director for the CBS Television network 15 years, will fill a new and important position at one of the largest advertising agencies in the world.

He will become the first group art director of television at the Batten, Barton, Dursden and Osborne agency.

THE JOB, carrying a high, five-figure salary annually in addition to bonuses, makes Olden the most powerful as well as the most highly paid colored professional in the entire history of television and advertising.

This appointment represents an extraordinary advancement for any television professional.

* * *

OLDEN AND his staff will be responsible for the creation and design of TV commercials on the biggest accounts of the agency.

The position of group art director, especially inaugurated for Olden, is one of the most influential jobs in the entire television medium.

Critic Lifts Leslie Uggams

Above Most Teenaged Singer

By FRED DANZIG

NEW YORK. — (UPI) — I you're a viewer who lifted your voice in song during last week's "Startime" special, try some rock candy for that sore throat and lots of luck.

If you didn't watch NBC-TV's "Sing Along With Mitch," but found yourself singing around the house, anyhow ... congratulations.

Me? I watched and didn't sing. Just opened my mouth a few times to yawn.

The hour—I see they still call it "TV's finest hour"— was based on Mitch Miller's popular "Sing Along" record albums. It brought to bland TV the ultimate in blandness— a community sing. The hour was jam-packed with pre-recorded song, deep-rooted nostalgia, deep-throated singing and deep-set monotony. The staging, tentative and tortured, didn't help matters.

Maybe it would have been less tedious as a quarter-hour insertion in the evening's TV fare. A full hour's worth of hammering away at old songs in salute to the 1920's, block parties and World War I became tiresome. Especially since the tempo was so routine.

In one portion, called the "Sing Along Segment," Miller invited viewers at home to join in. The necessary words flashed across the screen in a demonstration of precison electronics. The fact that the traditional bouncing aspirin or ping-pong ball did not get into this act can be taken as belated recognition of a maturing audience, community songfestwise.

Appearing on stage with Mitch were a chorus of robust-sounding men, a group of obnoxious child performers, dancing girls who had little to do, and some good-looking lap-synching record artists.

Diana Trask, billed as a 19-year-old girl from Australia, performed to a song called, "A Guy Is A Guy." The Brothers Four, a vocal quartet, repeated their record hit, "Greenfields"

And Leslie Uggams, a 17-year-old girl, sang, "Just A Little Sparrow In the Nest of the Lord." Leslie confirmed my hunch that, of all the teenagers now masquerading as singers, she's by far the best of the lot.

Miller, who had more color in his voice than we usually get from him during his radio show, looked uncomfortable as the song leader. I couldn't help thinking that perhaps this was because he's now finding his greatest public identification coming through through those "sing along" albums. The sing-along represents Miller's forte in music about as much as floor-scrubbing represents Zsa Zsa Gabor's.

Maybe, with this nod to nothingness out of the way, Mitch can put together some TV specials based on more unique and deserving record albums.

TV Negro Films Said Misleading

KINGSLAND (AP)—Columbia Broadcasting System cameramen Friday were accused of posing pictures of Negro migrant workers, giving a false impression of how they are treated here.

The Southeast Georgian, local weekly newspaper, said the filming took place Tuesday for a documentary report to be narrated by Edward R. Murrow.

"The scene was set up by director David Lowe and a busload of Negro workers were sent to the rear of the stores and told to enter the back doors as the film was shot," managing editor Howard H. Davis reported.

FALSE VIEW

"It was obvious to many witnesses that something was amiss as there was ample parking room on the main street during the early morning hours.

The editor said he felt that persons who do not know would get the false impression that here in Kingsland and south Georgia Negroes are made to enter the back door of any business establishment.

"Their business is welcomed through the front door the same as anyone," he declared, continuing:

RESENTS IMPLICATION

"Mr. Murrow was not present. He will be the narrator. What will his impression be?

"We resent the implication which will be shown and we are personally writing to Mr. Murrow at CBS."

The newspaper in another account said Lowe produced the documentary on Georgia's views on schopl segregation which was shown nationally last week.

It said the present filming began in Belle Glade, Fla., and some film was taken at the Farm Bureau Placement station at the Florida-Georgia state line near here.

The cameramen followed a busload of workers into Kingland where they pulled into a back alley and let the workers enter a grocery store from the rear while the filming continued, the Southeast Georgian said.

In New York, a CBS spokesman denied that the pictures were posed.

He said that from what he had been able to learn from the crew the bus could not park in the main street, either because of its size or parking regulations, and that it parked in the back simply as a matter of convenience.

He stressed that the program dealt with migrant workers and not with segregation.

SAMPSON BUILD-UP—Jean Sampson, new singing find of George Hymer, is pictured with from left: Goddard Lieberson, president of Columbia Records, John Calds and Hymer at a cocktail party in the Beverly Hills hotel last Thursday, occasioned by the release of Miss Sampson's new albums "Act Like A Lover" and "Lucky In Love". Columbia, for whom she records is giving the local girl who has apparently hit the jackpot, a big publicity build-up.

Jean Sampson to be featured on Lawrence Welk show

Los Angeles Times

An unknown in show business less than a year ago, 25-year-old Jean Sampson has been acclaimed as one of the best girl singers of the day in only a few months. The newcomer will be the guest vocalist on "Lawrence Welk's Dodge Dancing Party" Saturday over KABC-TV, from six to 7 p.m.

Welk heard her recently in a tryout at the Civic Club in Santa Monica, and immediately signed her.

Variety said, "Miss Sampson is a stylish performer whose pipings are equally effective, robust or in subtle registers."

Had she not moved to California a couple of years ago to work as a designer of women's shoes, Miss Sampson says she doubts if the good things that have happened to her since would ever have co to pass.

She calls herself "a modern Cinderella. Of course, in my case it wasn't a glass slipper, but was women's shoes which played an important part in my good fortune. So, I feel that Cinderella and I have something in common."

While working in the shoe industry in Los Angeles after moving from Washington, D. C., Miss Sampson sang "for kicks" at a small Westside nitery. It was there last February, that agent George Hymer discovered her. She was immediately moved from the small spot to a Sunset Strip nitery. She soon signed a contract with General Artists Corporation, followed by a contract with Columbia Records. She recently has made four records for this label.

During the past year, she has appeared at the Cloister Inn in Chicago, the Ambassador and Biltmore hotels in Los Angeles, the Palladium and Moulin Rouge in Hollywood and the Beverly-Hilton in Beverly Hills. She currently is the featured entertainer at the Civic Club in Santa Monica, Calif.

Born in Dillon, S.C., the 25-year-old ... ger was reared in Washington, D.C. She sang in church choirs and won an amateur singing contest there.

Al Benson Denies 'Payola' Charges

Chicago Defender

By ADOLPH SLAUGHTER

Chicago, Ill.

Al Benson who for 14 years has been one of the nations top disc jockeys (and also one of its highest paid) indicated yesterday he probably will sue a Chicago newspaper which implied in a by-line story, Monday, that he had been accepting payola for playing records for more than a decade. 1-16-60

The star performer for radio station WGES hotly denied that he has ever accepted money for playing records and declared that Milt Salstone, owner of MS Distributors, Chicago's biggest record distributor, was incorrect in his assertions that Benson had received $100 per month for the past 11 years.

Benson did not deny that he has received money from MS Distributors, "but it has not been for playing records," he stated."

"Not only MS, but 90 per cent of all the record distributors in Chicago have and are paying me money for promotion and advertising in both my monthly magazine called Musically Speaking and a weekly Top Twenty hit record sheet distributed through record stores and distributors."

Benson said he has been publishing his magazine for more than six months and that his hit sheet began over six years ago. The magazine is sold on newsstands for 15 cents.

Benson along with Howard Miller, another top Chicago disc jockey — and most of the disc jockeys in Chicago . . . are expected to be contacted by members of a Congressional committee investigating alleged tie-ups between disc jockeys and record manufacturers and distributors across the nation.

Benson stated, however, that he has not been visited by any investigators, but that any time they come to Chicago all of his records and files are at their disposal. "I have not a single thing to hide," he added.

"It would be perfectly stupid," the disc jockey continued, "for me to accept paltry kickbacks from distributing companies when for the past 14 years I have been grossing almost $100,000 a year."

Through an incorporated company called Al Benson Enterprises, located at 2642 S. Michigan blvd., Benson publishes both his magazine and hit sheet in an office covering the entire floor. He said he employs a staff of three, a secretary, a machine operator and a clerical helper, and another person part time.

AL BENSON

A personal check of Benson's files revealed that not only are most of Chicago's distributors using his hit sheet and placing advertisements in his magazine, but out-of-town distributors also.

Benson declared, however, that his publishing ventures are losing money and he has never been able to show a profit.

The disc jockey who during his early years was on the air for more than 10 hours every day added heatedly:

"I have been one of the top disc jockeys in America for the past 14 years and I have built up a list of sponsors second to none. I have not accepted aid or help from any agency or representative to help me secure business with the exception of regular, bonifide advertising agencies."

Lionel Hampton 'Snubbed' On Jerry Lewis TV Show?

HOLLYWOOD — Timex Watch Co., and the nation's television audience were short-changed out of what had been advertised as a featured guest appearance of bandleader Lionel Hampton on the Jerry Lewis Timex Show Saturday night, result of a surprise change in plans while the show was being aired over NBC's national network.

The famed vibraphone player appeared briefly for only about 25 seconds on the screen, though originally he had been allotted eight minutes.

Lewis' explanation was that time ran out.

But to the sad-faced cameramen, stage-hands, and at least some 50 persons who had witnessed the final dress rehearsal earlier that afternoon, the mutilated, over-extended televised product appeared to be deliberate. The famed bandleader, who had been rhearsing for five days at NBC's Burbank Studios, and who had been standing in the wings waiting to go on, managed to be seen at the conclusion of the show only after the closing curtain became caught in the microphone boom. Had it not been for that unforeseen mishap, he would not have appeared at all.

What was peculiarly not understannable to the huge studio auhience, many of whom had shown up for the final rehearsal, was why Lionel Hampton was suddenly forgotten. At dress rehearsal he had been featured playing the vibraphone in front of a 36-piece band in a brilliant arrangement of his recently recorded tune, "Railroad," just released on Glad label. Its shuffling beat virtually had the entire studio rocking in what was to be a big production number. It was to precede the show's grand finale, featuring Lewis and his 14-piece, all-drum band, which would have included a drum duet between Hampton and Lewis with the other guest star, singer Helen Traubel, re-appearing in the closing number.

But Time apparently ran out for Timex, although the watch firm had generously supplied samples of their product to stars and technicians on the show, including Jerry Lewis. The result was that Lionel Hampton and his new recording, "Railroad," were completely "railroaded" out of the show.

Lewis admitted to the studio audience that "Mr. Hampton had been handed the short end of the stick," and apologized to them, saying he would be brought back at a later date. But many of them went away somewhat crestfallen, muttering their disappointments, and wondering aloud if the comic was afraid the bandleader would steal the show.

Later, in his dressing room, Lionel Hampton, always genial and jovial, merely chuckled when asked for a comment. "No comment," he shrugged, "it was Jerry Lewis' show."

SID McCOY

Sid McCoy Hits 'Payola' Rumors

By BAKER E. MORTEN

Celebrated Sid McCoy, the mustachioed night time radio personality linked by reports to the disk jockey payola quiz along with Al Benson, had no immediate public statement to make at presstime, but promised one later.

The WGES disk jockey, who was reportedly fingered as one who had accepted "a few hundred dollars once or twice" from one of the city's biggest record distributors for playing certain tunes on his show, vigorously denied receipt of any payola and said he would issue a detailed statement later.

Milt Salstone, an executive of the MS Distributing Company, at 1700 S. Michigan denies making payola payments to Benson and told the DEFENDER his statements have been "grossly misinterpreted." He also refuted reports that he had made payola payments to McCoy.

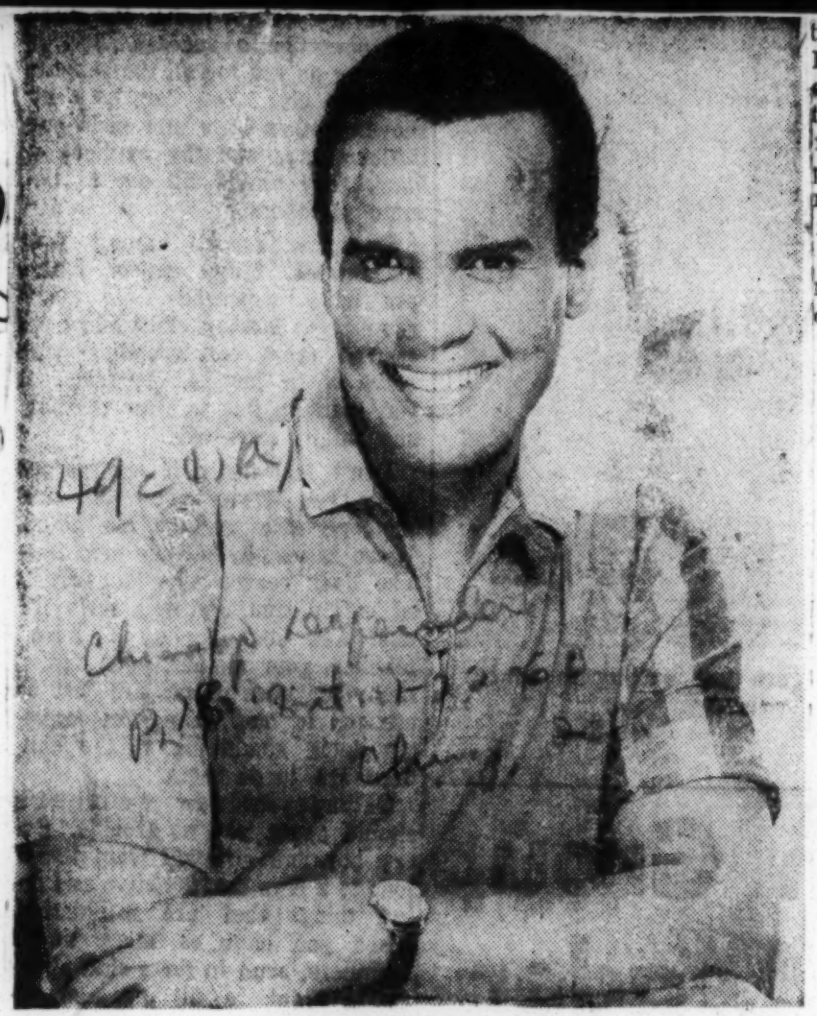
"I have never paid Al or any other disk jockey any money for playing records I distribute," Salstone, stated, adding:

"All the money I gave to McCoy has been repaid. McCoy confirmed Salstone's statements.

MONEY GIVEN

One by-line story Monday quoted Salstone as saying he gave McCoy the "few hundred dollars" when McCoy told him "he was short of money." The article further testified that an attorney for the Federal Trade Commission, checking financial records of the MS Distributing Company, found cancelled checks made out to McCoy.

Salstone's firm distributes such record labels as Verve, Arga and Kapp. Ella Fitzgerald, Dizzy Gillespit, Ahmad Jamal, Ramsey Lewis, James Moody and Anita O'Day are prominent names that appear on these records.



HARRY BELAFONTE

Star Sought For Lead In Calypso Pix Due In Fall

HOLLYWOOD — If Harry Belafonte cares to lay aside promotional and production skills on handling his own HarBel Productions he can have lead in a calypso type film to be made by another major studio this season.

This was made known in a letter prepared to be sent Belafonte in New York where he is currently starring in his own one man show at a Broadway theatre. Complete details carried in the letter were not made known to reporters but studio brass admitted theme was an offer to have Harry consider a role in film that would carry a calypso theme with settings based on life in the West Indies Islands.

Observers are of the opinion that this latest move is an attempt by filmland to cash in on the popularity Belafonte has gained through his own promotions, pictures and stage and his success as a television artist. The television spectacular Harry starred in recently was highly rated by viewers and critics alike. And it is no secret that his current stay on Broadway is setting all manner of records. And the success is due entirely to the artistry of Belafonte in this one man show.

In addition to this Harry has produced two fine films with himself starring in both. They were "Odds Against Tomorrow" and "The World, The Flesh and The Devil" both enjoying world wide popularity at boxoffices.

His next plans call for a picture to be made by his HarBel Productions in Europe but apparently Hollywood hopes to postpone this picture shooting long enough for Harry to make the calypso production. The plan, according to reports here, is to make the offer sufficiently attractive to change Belafonte's mind about rushing his own film into production.

Another Cole Hits Gold Via TV's 'Bourbon Street Blues' Telecast

HOLLYWOOD — Eddie Cole, one of the five stars of the new television series, "Bourbon St. Beat," is making news this season as the first Negro ever to play a regular role in a television series. Eddie is quite modest about his accomplishment, giving most of the credit for this unprecedented accomplishment to Warner Bros. Studios.

"It never occurred to me that this was a ground-breaking move," said Eddie in a recent interview, "until my wife, Betty, first pointed out this unique position I held."

Eddie is just one of the Cole family to break tradition this way. Several seasons back, his brother, Nat "King" Cole, starred in a regular weekly variety show. "No crusading spirit on our part," says Eddie. We just hapened to be in the right spot at the right time."

"My role in 'Bourbon St. Beat' is a natural for me. For many years my wife Betty and I have been vocalists-pianists, sitting at the same keyboard, entertaining from New York to Oahu. In Honolulu, Betty and I played in this style for over five years."

"On our retfurn to The Mainland, Betty and I were overwhelmed. As grandparents, we were looking forward to a long rest with our children. But almost immediately a call came from Warner Bros. Records, and within a few weeks our first single record, "Sweet Someone," received nationwide recognition. I guess it was about then that the Warner's TV people perked up, too.

"'Sweet Someone' was followed by TV series and our first album It's called "Nightlife for Daydreamers," and in it Betty and I sing that high harmony style we have developed, play a lot of boogie piano, and, in general, cut up something fierce. We draw on all the music we've been hearing all our lives . . . from my twelve years with the famous Noble Sissle band all the way to some of the piano-thumping stylings of our ten grandchildren, who are all pianists. It looks like Betty and I are a long way from retiring!"

Ella Fitzgerald's Mgr Blasts Bias On TV's Telephone Hour

NEW YORK — (ANP) Insisting that the show's producer blocked singer Ella Fitzgerald from appearing on camera with her white guitarist on the NBC Television Bell Telephone Hour, Norm Granz, her manager, has decided to carry his case to the public.

The enterprising young producer and president of the popular Verve Record Co, bought a full page Ad in Variety magazine to aid his charges.

Granz personally accused Barry Wood, the producer, of saying that the Telephone Company never allows a mixed group to appear on camera on its show.

A telephone company spokesman denied the charge, saying that facts do not bear out Granz contention. He s aidNegro artists have appeared on camera with white performes on the program.

However, he failed to note that there is some difference between Negro and whites performing together as dancers and in lesser roles, and being featured together as top artists, as Miss Fitzgerald and her guitarist would have been.

PRINTS CHARGES

In the Variety Ad, Granz contended that after he had pointed out that Miss Fitzgerald, would not appear on the Telephone Hour without her regular (white) guitarist, he was informed by Wood:

"If you insist on using the guitarist, okya, but it would have to be a Negro guitarist instead of a white one.'

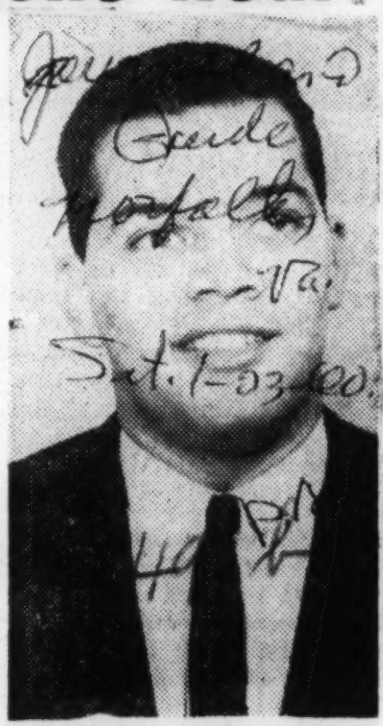
Granz said he asked Wood why, and the producer told him the Telephone Company never allows a mixed group on its show.

Although he denied the charges the company spokesman didn't say whether or not Wood actually made the statements attributed to him by Granz.

Johnny Nash Stars Again With Godfrey

Johnny Nash the young singer who was given his first nationwide recognition by Arthur Godfrey, returned to CBS Radio's "Arthur Godfrey Time" for a five-day engagement that ended Tuesday.

Johnny is enroute from Hollywood where he has just completed an important straight acting role in the MGM production, "Key Witness." This was Johnny's second film, the youngster having previously acted in the Hecht-Hill-Lancaster motion picture, "Take A Giant Step."



TV Panelist

Gilbert I. Coleman, a senior at Virginia Union University, was a member of the panel on the ABC-TV network program "College News Conference" Jan. 17. Coleman, with four other college and university students, interviewed Senate Majority whip Sen. Mike Mansfield of Montana. Mrs. Ruth Hagy is producer and moderator of the program. Coleman is a native of Fredericksburg, Va.

Lena Horne Joins Como, Sinatra On All-Star Shows

Perry Como who began the new year with pre-New Year's spotlighting of Jonah Jones (Dec. 30) on his Kraft television show over NBC-TV brought Lena Horne before screens on same program Wednesday. Thus within period of two weeks the famed 'Mr. TV of Song" had spotlighted two of the top artists of the season.

In addition to appearing with Perry Como Miss Horne is slated for guest starring berth with Perry's closest rival for top singing honors, Frank Sinatra. She is listed along with Mrs. Franklin D. Roosevelt as top artists on Sinatra's next program, The Sinatra "Timex Show," due over ABC-TV night of Feb. 15. This is latest in series of "Special Sinatra Shows" and means a special honor to Miss Horne in being chosen for an important berth on the show.

Frank will be the only male on the program which has as its theme a salute to the female of the species.

Since the program will be presented on the evening following St. Valentine's Day, Sinatra will pay tribute at that time to a group of women he considers outstanding in their respective fields.

Richard Dunlap will direct this program. Sammy Cahn and James Van Heusen are executive producers. Nelson Riddle will arrange and conduct.

Eddie Cole Emergence A Bright Spot

HOLLYWOOD — Eddie Cole, one of the five stars of the new television series, "Bourbon St. Beat," is making news this season as the first Negro ever to play a regular role in a noteworthy television series. Eddie is quite modest about his accomplishment, giving most of the credit for this unprecedented accomplishment, to Warner Bros. Studio. The emergence of Cole in his spot provides one bright spot in an otherwise dark TV picture —race-wise.

"It never occurred to me that this was a ground-breaking move," said Eddie in a recent interview, "until my wife, Betty, first pointed out this unique position I hold."

EDDIE IS just one of the Cole family to break tradition this way. Several seasons back, his brother, Nat "King" Cole, starred in a regular weekly variety show. "No crusading spirit on our part," says Eddie. "We just happened to be in the right spot at the right time." Nat's TV venture was short-lived. Sponsors shied away from the show fearing Dixie retaliation.

"My role in 'Bourbon St. Beat' is a natural for me. For many years my wife Betty and I have been vocalists-pianists, sitting at the same keyboard, entertaining from New York to Oahu. In Honolulu, Betty and I played in this style for over five years," Eddie Cole says.

"ON OUR return to the Mainland, Betty and I were overwhelmed. As grandparents, we were looking forward to a long rest with our children. But almost immediately a call came from Warner Brothers Records, and within a few weeks our first single record, "Sweet Someone," received nationwide recognition. I guess it was about then that the Warner's TV people perked up, too.

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EDDIE COLE AND WIFE, BETTY
He's Among Television Stars

our first album. It's called 'Nightlife for Daydreamers,' and in it Betty and I sing that high harmony style we've developed, play a lot of boogie piano, and, in general, cut up something fierce. We draw on all the music we've been hearing all our lives . . . from my twelve years with the famous Noble Sissle band all the way to some of the piano-thumping stylings of our ten grandchildren, who are all pianists. It looks like Betty and I are a long way from retiring!," Eddie concludes.

La Fitzgerald Triumphs With Another 'Best'

Ella Fitzgerald, while not a regular performer on television, but often featured in guest starring roles was honored this week by Fame Magazine, Television Today and Motion Picture Daily.

Miss Fitzgerald was named second best vocalist on television to Dinah Shore who won the honor for eighth straight time.

Fred Astaire, perennial and amazing dancer, actor, entertainer and star of motion picture and television, this year was named Champion of Champions.

Best Network Program—Champion of Champions was the versatile Playhouse 90.

The critics named Dinah Shore and Perry Como Best Vocalists for the eighth consecutive year.

In the Most Promising Stars of Tomorrow category, which in the past has introduced such stars as Pat Boone, Polly Bergen, Chuck Connors and Barrie Chase, Edd "Kookie" Byrnes and Tuesday Weld finished first.

ELLA FITZGERALD

When Commitments Permit, Dinah Shore, Ella To Disc Medley

Ella Fitzgerald who guest starred on the Dinah Shore television program Sunday is reported about set to disc a medley with the famous star of the Chevy Show.

The records were to have been made last season but due to work taking them to separate parts of the states for work with no break for either the date had to be postponed.

Now comes report that recording brass, with consent of the two artists are about agreed on a date suitable to both.

There is no question but what a medley disced by Dinah and Ella would become a best seller. Dinah, regarded as a top vocalist as well as the current "queen of television" and Ella rated the top vocalist of past decade both have plenty to offer.

Ella's appearance on the Chevy Show Sunday was a gasser. Always a vocal treat the "Tisket-a-Tasket" girl was at her very best on this occasion. This marked the second appearance on the Dinah Shore video for Miss Fitzgerald.

DINAH SHORE

On Jan. 24, Dinah will bring Pearl Bailey, another favorite to her program. Pearl will sing several times as well as cut the comic capers that makes her so popular with her fans.

49c(1) (a) 1960

Joe Hyams in Hollywood

A Happier Poitier Looks Forward

HOLLYWOOD.

Last week the final scene of "Raisin in the Sun" was filmed at Columbia Studios. The fine cast, mostly Negro, is headed by Sidney Poitier, who also starred in the original show on Broadway. Mr. Poitier, who is thirty-three years old, is already accepted almost without question as the best Negro actor in the American theater as well as American movies. Last year he starred in "Porgy and Bess" and in 1958 was nominated for an Academy Award for his role in "The Defiant Ones."

Hyams

Mr. Poitier is unlike most film stars, however. He's dignified, almost pontifical when talking about his favorite subjects such as acting, the actor's responsibility to his craft, the role of the Negro in the arts today, race relations and Parent-Teacher Associations.

"There's a constant vortexing of life and values; a rhythm and pulse beat in everything we do," Mr. Poitier said recently. "Suddenly if the rhythm or beat is interrupted it changes and you're lost if you don't swing with it. The actor and writer must grow constantly with the times. He must keep in constant touch with life. Then he becomes contemporary. You dig?"

The jive talk is typical of Mr. Poitier when he is high spirited, and he was "high" at our interview because he thought he'd received "more satisfaction out of the film" than anything else he had ever done.

"It was the best movie I ever made in my whole life," Mr. Poitier said. "The entire thing was an experience rather than a performance. If I didn't feel good about a scene I played, the director gave me the prospect of doing it again and, if necessary again and again.

"The rest of the cast were truly incredible. I never worked with actors so good. I know every line, every nuance, of that show, but when I watched them work I became hooked all over again."

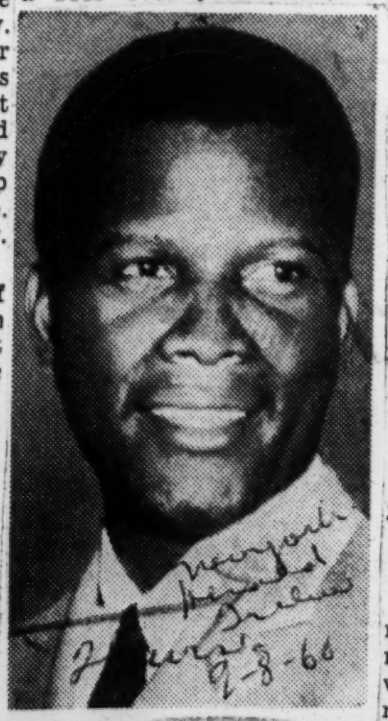
I recalled my first interview with Mr. Poitier some years ago when he was in Hollywood for a role in "Blackboard Jungle." At that time he felt there was little hope for Negro actors to succeed in either theater or movies.

"I never doubted opportunities for Negroes would come—some time," said Mr. Poitier. "I just had no way of knowing when. It's wonderful that it came in my time. Now I've had many opportunities and of a nature I could not expect. I'm grateful for my good fortune, which is due to an acceleration of events in the world that affected us in the arts in this country."

For the future, Mr. Poitier said he's happy "for now" but he doesn't intend to stop seeking new fields to conquer.

"You don't reach a point that seems unattainable a few years ago and stop because now you can get to your grits and have a roof over your head," he said. "Now I want to direct and try new things in theater and motion pictures. If God continues to be good to me, I'll have many new things going for me. I don't want to play it safe now, to get on a treadmill of safe playing and be just another actor.

"I want to be extraordinary. I want for my reach to exceed my grasp. That way my life will remain unfinished. You dig?"



Sidney Poitier

'BALLETS AFRICAINS'—Costume designs by François Ganeau for the entirely new production of the company from the Republic of Guinea coming to the Alvin tomorrow.

THE DANCE: PREMIERES

Two for Royal Ballet—Company From Guinea

By JOHN MARTIN

WE are going to be pretty well deluged with new works this week. The Ballets Africans come into the Alvin tomorrow for a four-week run, with fifteen of the nineteen numbers brand new and two others restaged since the company was here last year. Down at the Metropolitan Opera House, the Royal Ballet will devote three of its eight performances to a program containing two new pieces—John Cranko's "Antigone" and Kenneth MacMillan's "Baiser de la Fée"—and one to a fresh revival of "Giselle."

Mr. Cranko's "Antigone" derives, of course, from the tragedy by Sophocles, which becomes in his hands "a parable on the futility of war." The work aroused controversy at its London première in October, 1959, but proved to be a great success. The score has been provided by the Greek composer Mikis Theodorakis and the scenery and costumes are by the Mexican painter Rufino Tamayo. The original London cast will dance it here at all three presentations. This includes Svetlana Beriosova in the title role, Michael Somes as Creon, Julia Farron as Jocasta, David Blair and Gary Burne as the warring brothers and Donald Macleary as the lover of Antigone.

The New 'Baiser'

Mr. MacMillan's version of "Baiser de la Fée" is the second one in the history of the Royal Ballet, the first having been by Frederick Ashton some years ago. (Bronislava Nijinska choreographed the work originally for Ida Rubenstein, and George Balanchine has done it here, for both the American Ballet and the New York City Ballet, in the only versions seen thus far in New York.) The music is by Stravinsky, based on Tchaikovsky themes, and the work is a tribute to Tchaikovsky's genius. The scenario turns Hans Christian Andersen's fairy-tale of the "Ice Maiden" to the same purpose.

Mr. MacMillan's ballet had its première last April, and the same cast will dance it here. It includes Miss Beriosova as the Fairy, Lynn Seymour as the Fiancée, Mr. Macleary as the Young Man and Patricia Thorogood as the Child's Mother. At the Saturday matinee, Anya Linden will replace Miss Beriosova. (Miss Seymour, by the way, is the Canadian dancer who has been flown over to appear in this one role only, after which she will be flown back to London to resume her place in the alternate company of the Royal Ballet now touring.) Scenery and costumes are by the Australian designer Kenneth Rowell.

Warning—The première of this program on Tuesday replaces an originally scheduled presentation of "Le Lac des Cygnes." If among the ticket-holders for that night there are any stuffy balletomanes who like any ballet so long as it is "Swan Lake," they had better do something about it at once or take the risk of disgruntlement.

As for the "Giselle" revival, it has not yet been seen in London. It has been supervised by Mr. Ashton, in collaboration with Tamara Karsavina, and contains a number of passages expanding the mime scenes, with music restored from the original score of Adolphe Adam. Mr. Ashton has also choreographed a new variation for the peasant girl in the first act pas de deux, utilizing music composed by Adam originally for Giselle's first act variation. Chief among the mime restorations is the recounting by Giselle's mother of the legend of the Wilis, which has been reproduced by Karsavina. All of this is one more indication of how deeply impressed the Royal Ballet has been by the Bolshoi

Ballet, and how willing it is to take over what it considers to be an improvement. To which one can only respond with a hearty bravo.

Margot Fonteyn will be the Giselle with Mr. Somes as Albrecht, Miss Linden as Myrtha, and Maryon Lane and Brian Shaw as the peasant soloists.

The company has not presented "Giselle" here since 1953.

The Week's Program

The week's schedule is as follows:

Today (2:30 and 8:30) — "Ondine" with Margot Fonteyn, Michael Somes, Julia Farron, Alexander Grant, Leslie Edwards.

Tuesday (8:30)—"Baiser de la Fée," "Antigone" and "Les Sylphides" with Anya Linden, Annette Page, Georgina Parkinson and Ronald Hynd.

Wednesday (8:30)—"Ondine" with the same cast.

Thursday (8:15) — "Sleeping Beauty" with Nadia Nerina, David Blair, and Georgina Parkinson (as the Lilac Fairy) all for the first time, and Antoinette Sibley and Brian Shaw as the Bluebirds.

Friday (8:45)—"Giselle."

Saturday (2:30 and 8:30)—Repetitions of Tuesday's program, though with Miss Linden replacing Miss Beriosova in "Baiser de la Fée" at the matinee, and Annette Page, Georgina Parkinson, Antoinette Sibley and Ronald Hynd as soloists in "Les Sylphides" in the evening.

Next Sunday (2:30 and 8:15) —"Le Lac des Cygnes" with Anya Linden as Odette Odile for the first time, with Ronald Hynd, at the matinee; and Nadia Nerina and David Blair in the evening.

Dancers From Guinea

To set forth the premières of the Ballets Africains, National Ensemble of the Republic of Guinea, and their casting is somewhat more difficult. It may be a little less than communicative to report that Moussoukoura Oulare is one of the soloists in "Mindiani" and N'Diayne Abdoulay in "Nanaba." But that is what it says here.

This may actually be indicative of the character of the production, for the numbers are all of African folk origin (whether all come from Guinea or not is less certain), and the performers are in the main "fresh from the jungle."

The excellent company that appeared here last year has been replaced, according to official sources, because in six years of world touring it had acquired a veneer of sophistication. "Whereas our anonymous artists were winning plaudits * * * certain intellectuals thought we could be cultured by being acquainted with Prevert, Rimbaud, Picasso and Renoir. They wanted our paintings more classical, our masks and statues more esthetic, without realizing that African art is essentially utilitarian and social."

So Keita Fodeba, Minister of Interior of the Republic of Guinea, who founded the company before he entered the Government, sought replacements, in the interest of simple authenticity, "in Konaky and Boffa and Dakar and Samorah, Naguesh, Kissidougou. Kinserdou, Kindia and Macenta," not to speak of Kankan, Forecariah, Boke, Passiguima, Konacry, Yalamonkouo, Tiguikire, Toube, Faranah, Tatema, Siguiri, Koma and Seribadou. (And speaking of premières, most of those places may well be making their American debuts in print right here.)

The Program

As for the program that we are to see here, its nineteen numbers are as follows: "L'Appel d'Afrique," repeated from the previous program; "Kakilambe," who was a benign god for seven years; "Parades des Chansonniers," "Les Piroguiers," "Moisson à Kakossa," rice harvest in November; "Kirra Fandji" (The Good Way), dealing with national independence; "Samory-Yeleman" (A Lesson in Modesty), "Mindiani," dance of girls about to become brides; 'Diarabi," a love song; "Les Hommes Oiseaux et la Milice de Roigle-Gle," restaged from the previous program; "Makhadi," a peasant's dream; "Danse de Feu des Feticheurs," also restaged from last year's program; "Les Grandes Solistes," "Minuit," a Romeo and Juliet number; "Nanaba," initiation dance; "Tiranke," homage to the village beauty; "Les Rois de la Jungle," repeated from last year; "Loum-Ma," a modern African song about union, and "La Jeune Fille et le Diable."

Kante Facelli is artistic director, and the entirely new visual production is by the French artist François Ganeau.

At tomorrow night's opening the curtain will rise at 8. After that, performances will begin at 8:30 (except Sunday, when the evening curtain will be at 7) and matinees will be given Saturdays and Sundays at 2:30.

As a postscript, here is a note from what can accurately be termed the anatomical front. About those bras—Toronto last week did not demand them. The police agreed with London's Lord Chamberlain that this was art. Last year they did not have the Lord Chamberlain's precedent, and ruled differently.

Claudia McNeil comes back home

BALTIMORE

"As far as the future of the colored actor or actress in the theater is concerned, I think the public is demanding that there be far greater integration in what they see and what they accept," says Miss Claudia McNeil.

Miss McNeil is the leading actress in Lorraine Hansberry's "Raisin in the Sun," which opened in Baltimore at Ford's Theater last night (Monday).

"I don't know if the rising price of tickets has anything to do with it, but people will not accept banality anymore," the Broadway star said.

* * *

COLORED WRITERS also have a great future ahead, Miss McNeil says, as long as they don't "sell hate."

"The only thing you can build on hate, is hate," she added, and if all - consuming hate is present in any modern literature produced by colored writers, "it must be subtle."

The subtlety and near-absence of hate in "Raisin in the Sun," probably accounts for the success of the play, she said.

It ran on Broadway 18 months and filming was completed in Hollywood by Columbia studios five weeks ago with the original cast.

Other productions which have won Miss McNeil acclaim as a Broadway actress include Langston Hughes', "Simply Heavenly," "Wynesberg, Ohio," and "Member of the Wedding."

The last time Miss McNeil was in Baltimore was with the cast of "Wynesberg, Ohio," when the production played at Ford's Theater, two years ago.

Others in the cast were Dorothy McGuire and James Whitmore.

* * *

BORN IN BALTIMORE at 927 McCulloh St., Miss McNeill said she moved to New York City with her mother "as soon as I opened my eyes."

She attended public schools there, got her first singing job in Greenwich Village, danced with Katherine Dunham, and eventually made it to Broadway.

Miss McNeil has a deep, full and rich contralto voice. She sang in "Simply Heavenly."

Having reached the top, success won't spoil Claudia.

After slews of admirers, — some unwelcomed —several minks and loads of fan mail, Miss McNeil is still what she describes as a "homebody."

"I read a lot. I like to read anything," she says.

"I also stay home, watch television, and sometimes, I'll just catch a cab, and go for a ride around the city," she added.

* * *

AS IN THE LIVES of most celebrities, there is no shortage of humour.

One incident Miss McNeil remembers occurred in Texas.

"I was playing in Texas once, and this Texas woman visited me in my dressing room.

"She stood there a little while, then she said, "I just have to hug you and I am going to tell all my friends I did."

"I told her, 'That's all right, darling, because I'm going back to Harlem and tell my friends I got hugged by a white women in Texas," Miss McNeil said.

While Miss McNeil has a comforting manner of seeing the humour in living, she is serious about life, her career and her religion.

She is Catholic. She has been married, but the union was dissolved.

With her in "Raisin in the Sun" is Tyrone Cooper, who plays the little boy.

He is the son of Miss McNeil's private secretary, Mrs. Evelyn Cooper.

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MISS CLAUDIA McNEIL

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Jo Baker honored by Jewish Congress

NEW YORK (ANP) — Josephine Baker, American - born entertainer now a citizen of France, was honored "for her services in the cause of human brotherhood" by the American Jewish Congress, Sunday.

Miss Baker, who arrived in New York by air from Paris Wednesday, received a citation in recognition of her having adopted twelve orphan children of all colors and creeds.

* *

THE CHILDREN live with Miss Baker and her husband French orchestra - leader Joe Bouillon, at her home, "Village du Monde" (World Village) near Dordogne, France. They are: A Korean, a Japanese, a Colombian, a Venezuelan Indian. a Finnish child, an Algerian child, an Israeli, an African child from the Ivory Coast and three French children.

Justice Justine Wise Polier of the New York Domestic Relations Court, one of the country's leading authorities on child welfare and juvenile delinquency, presided at the meeting. Justice Polier is chairman of the National Executive Committee of the American Jewish Congress.

THE PRESENTATION took place in the Free Synagogue, 500 Columbus Ave., Mt. Vernon N.Y., under the sponsorship is president of the Pekelis Chapter, Mrs. Melvin Krautheimer of Eastchester, N.Y., is program chairman.

Ethel Waters May Receive Inaugural Call

WASHINGTON.—(ANP)—Miss Ethel Waters will perhaps be among the top entertainers of the nation to participate in the inaugural ceremonies here in January if the Richard Nixon-Cabot Lodge team wins the election. Miss Waters, noted Negro actress and entertainer, is best known for her lead role in "Cabin in the Sky" and for popularizing the song "Ol' Rockin' Chair's Got Me."

Miss Waters is listed among the two hundred or more top personalities in the entertainment world who have associated themselves with the Nixon-Lodge campaign, according to Jules Alberti, executive director of the Celebrities Committee for Nixon-Lodge.

Not only is the number impressive, said Alberti, "but the quality, the character, of show people supporting the two top Republican candidates, is the important thing. They're Democrats, Independents, Republicans — even many have never publicly allied themselves with a political campaign."

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THEATRICALS

Told "No" By Department

Singer-actress Hilda Simms was told "No" recently when she asked the Defense Department for a passport to go overseas to entertain American GI's with the USO-sponsored group "Broadway USA." Reason for the rejection of her request was not given.

U.S. Refuses Actress Passport

'I'm No Benedict Arnold,' Cries Hilda Sims on Ban

NEW YORK—Near the point of hysteria, actress Hilda Simms cried, "They can't treat me as though I'm a Benedict Arnold," after learning Friday that the U. S. Defense Department could not "use her services" on a 14-week USO tour of Armed Forces in Europe.

• Scheduled to make the trip this Tuesday with a unit called "Broadway USA," Miss Simms had cleared her passport, made arrangements for subleting her apartment and taken a leave from her job.

Bert Wishnow, USO official here, informed Miss Simms Friday that he had received a phone call from a Maj. Edwin Nelson in the professional entertainment branch of the Defense Department. Mr. Wishnow said Major Nelson told him that the department "could not use Miss Simms' services."

■

BY PHONE from Washington, Major Nelson told The Courier that he was not at liberty to discuss the matter, but he did admit that "we are not authorizing Miss Simms at this time.

A representative of Congressman Adam Clayton Powell was also in contact with officers of the Defense Department.

• The long-time star of "Anna Lucasta," both here and abroad, Miss Simms was crestfallen. "If they think I'm a Communist, they're dead wrong," she said, "I am not now, nor have I ever been a Communist. I am not an enemy of my country. Both my husband and I have had security clearances time and time again."

During World War II, Miss Simms made War Bonds tours and entertained troops all over the world. In England where she met and married her husband, Dick Angarola, she was cited as America's "best ambassadoress." Her husband worked in Paris with the Marshall Plan at the American Embassy. In Fontainleau she was given a special Armed Services Award. Later she directed USO shows at Newport News, Va.

• "Why are they doing this to me? Why are they doing this to me?" Miss Simms cried in a telephone interview. "I've always done everything I could for my country. I don't know what to do, which way to turn. They can't treat me as though I'm a Benedict Arnold."

Possessor of great physical beauty and a tremendous talent, Miss Simms has long been handicapped by appearing too white for "Negro" roles. In recent years she has appeared in summer stock in New England and the Mid-West.

■

SHE PLAYED the part of Sidney Poitier's wife in the television production of "A Man is Ten Feet Tall," which won the coveted Sylvania Award for Mr. Poitier.

Hilda Simms, one of ten members of the U. S. O. touring troupe.

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Juanita Moore Nominated For Supporting 'Oscar'

By JOE FINNIGAN

HOLLYWOOD — (UPI) — "Ben-Hur," a twice produced motion picture which featured one of the greatest film chariot races of all time, paced a field of contenders in the annual "Oscar Derby."

The classic story of ancient biblical times topped all opposition in the 32nd annual poll of The Academy of Arts and Sciences with a total of 12 Oscar nominations, including those for top actor, supporting actor and director. Winners will be announced April.

The closest any other film came to it this year was eight nominations collected by both "The Diarl of Anne Frank" and "The Nun's Story."

"Anatomy of A Murder" with musical score by Duke Ellington and "Room at The Top" completed the field of entrants for the best film of 1959.

'Ben-Hur's" star, Charlton Heston, was nominated for the top actor laurel. He faces stiff competition from Jas. Stewart (Anatomy of A Murder), Jack Lemmon (Some Like It Hot), Paul Muni (The Last Angry Man) and Laurence Harvey (Room At The Top).

In the best actress category "Old Pro" Katharine Hepburn (Suddenly Last Summer), who's won before, was nominated for the eighth time. She opposes Doris Day (Pillow Talk), Audrey Hepburn, another ex-winner, (The Nun's Story), Simone Signoret (Room At The Top) and Elizabeth Taylor (Suddenly Last Summer).

The race for best supporting actress includes Shelley Winters (The Diary of Anne Frank), Thelma Ritter (Pillow Talk). Juanita Moore and Susan Kohner (Imitation of Life) and Hermione Baddeley (Room At The Top).

Sammy Davis On Oscar Show

HOLLYWOOD, Calif. — (ANP) — Sammy Davis, Jr., and several other top-flight Negro entertainers are scheduled to appear on the 32nd annual Academy Awards Show here Monday, April 4, which will be viewed by the largest mass audience in the history of radio and television.

It is estimated that more than 100 million viewers will watch the show and another 40,000,000 will hear it over the combined television and radio facilities of the National Broadcasting Company and the Canadian Broadcasting Company.

Actress Dating Sammy Davis Jr.

NEW YORK (AP)—Movie star May Britt has declined to confirm or deny reports that she and Negro entertainer Sammy Davis Jr. are planning marriage.

"I will say this, we are dating," Miss Britt told a newsman. She is staying in New York while filming parts of a motion picture in this area.

When asked if she was planning marriage, the actress replied: "I consider everytime I date someone it is serious, but let's let it go at that."

SAMMY DAVIS, JR. and Swedish actress, Mai Britt smile at brief public appearance at London airport. Davis turned up to greet her on her arrival from New York, Saturday. He whisked her out of sight almost before she had time to comment on rumors of a possible romance between them. Asked about a report they were engaged, she said, "I never knew I said anything about it." (UPI Telephoto)

Only World War III Can Follow Sammy Davis Jr.

The Call Kansas City, Mo. Fri. 6-10-60

Sammy Davis Jr. last month was one of three American entertainers who appeared before Queen Elizabeth and her husband, the Duke of Edinburgh, at a Command Performance in London.

Besides Sammy, America was represented by Nat King Cole and Liberace.

Following are comments on Sammy's performance that appeared in England's leading newspapers: (All reviews date May 17, the day following the Royal Variety Show)

DAILY SKETCH (London)
By ANGUS HALL

Let's start by renaming last night's Royal Variety Show at the Victoria Palace.

Let's call it the Sammy Davis Jr. Show.

For in eight electrifying minutes, this scrawny, wriggling, hopping, jumping, running entertainer made the word "star" seem sadly inadequate.

Davis is more than a mere star. He is unique. He is a troupe of acrobats. He is a team of dancers.

He is a one-man band. He is a hit parade of singers. He is show business.

No I haven't gone stark raving mad. Or if I have, there were 1,200 other cheering lunatics besides me in the evening-dressed audience—who proved to be anything but starched shirts. Man, they were swinging way, way out.

Davis is a very small man who, when he first comes on, looks something like an excited monkey wearing horn-rimmed glasses.

He jazzes and prances in front of the mike and suddenly—with a soaring voice that seems to come from out of his fidgety shoes—rips his way into "The Lady Is A Tramp."

But he doesn't just stand there and sing. Not this phenomenon. He races (it's more than dancing) roud the stage like a pepped-up Astaire. Does a top-speed return to climax his number with a flying back-leap. And stands grinning nervously as if he can't understand why there's this much frenzied applause for just little old him.

He hasn't, however, even started yet. This is only a mild warmer-upper. The real Davis drive and virtuosity is released in an atom-powered version of "The Birth Of The Blues."

This he does in eight different ways. Using the Royal "We" to announce himself, he says that he's really an entertainer, and here are a few impressions. It sounds so simple. It is sublime.

He finished by being "just me." And "just me" is the greatest all-round performer I've heard since. Well, there just aren't any comparisons.

And the rest? An anti-climax.

DAILY MIRROR (London)

Biggest hit of the star-studded evening was America's Sammy Davis Jr., a sparrow-like little coloured man with a million-dollar voice.

DAILY MAIL (London)

Davis, making his first appearance here, scored one of the biggest triumphs at a Royal Variety Show.

This sparrow-legged, dapper coloured singer and dancer hopped excitedly around like an eager little bird. But there is nothing bird-like about his talent.

His dynamic energy and powerful personality rocked the audience so much that—almost unheard of in a Royal Variety Show—they cried for more.

Compere Bruce Forsyth had to drag him back for half a dozen curtain calls before the audience would let him go.

I felt sorry for Liberace who had to follow him.

NEWS CHRONICLE (London)

The only really outstanding star of the evening was Sammy Davis Jr., a fabulous little artist who should have been allotted more than the eight minutes allowed him.

As it was, he managed to give us three songs, an all-too-brief dance routine and five impersonations of other singers.

THE TIMES
(Printing House Square, London)

The most important single thing that can happen to an entertainer" is the way a distinguished American artist recently described the Royal Variety Performance, and a just such a sense of the unique occasion helped those, awed but not overawed, who took part last night, in the presence of the Queen and the Duke of Edinburgh, to overcome a certain tameness and sameness in the programme as a whole . . . The greatest individual honours were divided between two transatlantic contributors, Mr. Nat King Cole and Mr. Sammy Davis Jr. . . . Mr. Davis, a small, wiry, almost Aztec-looking man with a galvanic personality, gave an electrifying account of "The Lady Is A Tramp" and needle-sharp impersonations of Messre. Cole, Laine, Martin, Lewis and the grand old man of jazz himself, Mr. Louis Armstrong, as they might handle "The Birth Of The Blues," though it was a pity we were not allowed a fair sample of his dancing talents as well.

NEWS CHRONICLE (London)
Patricia Talintyre Column

The Duke of Edinburgh was so taken by Sammy Davis' performance in the show that he kept the Queen waiting in the wings for several minutes while he talked to Sammy on stage after the performance.

The Queen had already been along the line of performers waiting to be presented to her when the Duke reached Sammy Davis. "Do you work with the same zeal and volume in a night club?" he asked. "You'd blow them out of the room if you did."

"Well, I do," replied Sammy, "but I guess I scale it down a bit."

The Duke roared with laughter.

DAILY SKETCH (London)

The sparkling, glittering show of the year—the Royal Variety Show—last night became one star's personal dazzling hit parade.

That man was electrifying, unique M. Wonderful—Sammy Davis Jr. For eight minutes he sent the 1,200 strong top people's audience into wild, cheering excitement.

The little man with the horn-rimmed glasses—called the world's greatest entertainer—put on the one-man show to end them all.

The Queen and Prince Philip arrived—in their new glass-bowl Rolls-Royce—and appeared to have a wonderful time.

DAILY HERALD (London)

Sammy Davis: Few stars since his pal Frank Sinatra have had the pre-appearance build-up of this singing, dancing entertainer. All ready, his season at London's Palladium is all but sold-out.

EASTERN EVENING NEWS
(Norwich, Norfolk)

Excellet news this week for the myriad supporters of Sammy Davis Jr., the man Frank Sinatra considered the "greatest gas" in the show arena. "Gas," you may know, is an Americanism which means something fabulous.

Sammy is in London for cabaret. At first the big ban was put on him for television appearances. Now I hear ABC-TV have lined him up for just one show on the network.

Brian Tesler broke the news to me—and he'll be producing the show. It will last one hour and he sees it as a gay singing and dancing ramble through London, with London playing very much second fiddle to the dancing and singing and mimicking Sammy. As Sammy's taxi driver—'Ancock's old mate, Sid James.

DEREK JOHNSON
IN NEW MUSICAL EXPRESS
(London)

When Sammy's visit was first confirmed, I urged everyone within a reasonable distance of London to make every effort to see him. Again I emphasize this. For Sammy Davis is a show business phenomenon, and to see him in action is truly the experience of a life-time.

EVENING STANDARD (London)

The superlatives of show business are becoming somewhat macabre. Showman Al Burnett was asked his opinion of Sammy Davis Jr. the other day.

"Only one thing can follow Sammy," he said. "The third world war."

COLOR BLIND

'Polka-Dot' Children Would Suit Sammy

The Jackson Daily News Jackson, Miss.

LONDON (AP)—Sammy Davis Jr. says he and blonde movie actress Mai Britt plan to raise a large family, and he doesn't care if the children are "polka dot."

The 5-foot-6-inch Negro entertainer and the 5-foot-7 Swedish actress told a news conference Monday night they plan to marry after her divorce from American actor Eddie Gregson becomes final Sept. 28. Davis conceded some people won't approve of the interracial match.

"I'm liable to prejudice every time I walk out of the front door. But I'm not shaking in my shoes about my career. If it's so flimsy that it could be ruined by marriage, then it's not worth having."

Miss Britt is 24, Davis 34.

Davis was married to Loray White, a Negro singer, in 1958 and divorced a few months later. Last November he announced his engagement to Joan Stuart, a 21-year-old white Canadian dancer. Her parents objected on racial and religious grounds.

Miss Britt's father arrived from Sweden Monday to meet his prospective son-in-law, who is filling a night club engagement. "He told her he liked me very much," Davis said.

The entertainer added that his family in Los Angeles and Miss Britt "get along unbelievably well together."

Davis is a convert to the Jewish faith, but Miss Britt said she would remain a Protestant.

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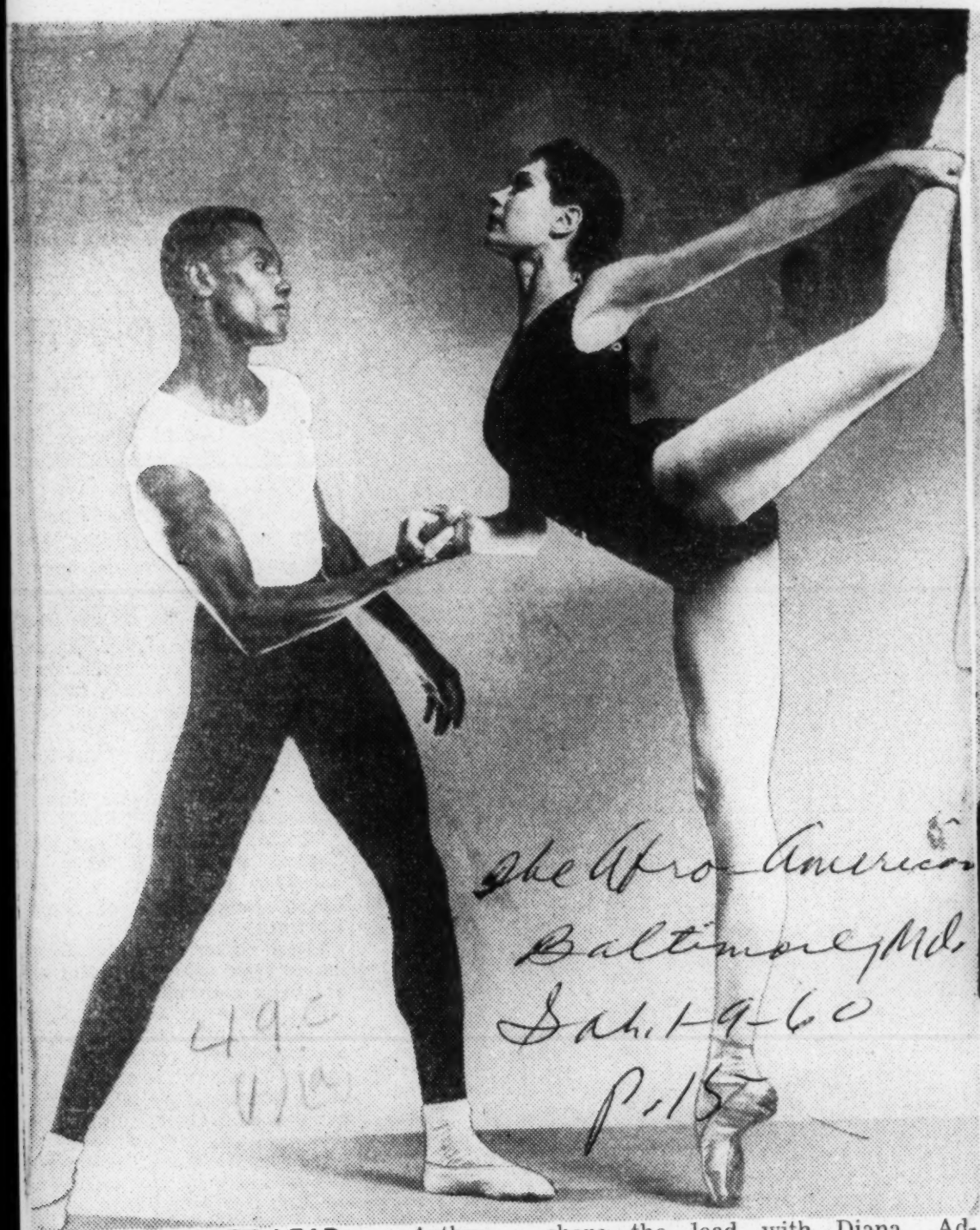

SHARE BALLET LEAD — Arthur Mitchell, regarded one of the most promising male artists in the crafts, will share the lead with Diana Adams when the New York City Ballet stages "Agon" in late January.

BACK TO BROADWAY — Hilda Simms, who created the role of "Anna Lucasta," will return to the Broadway stage in "The Cool World," opening Feb. 18, at the Eugene O'Neill Theatre.

Eartha Kitt steals Israeli benefit show

By GLADYS P. GRAHAM

NEW YORK (ANP) — The ninth annual Chanukah Festival for Israel, presented by the State of Israel bonds at mammouth Madison Square Garden, played to an SRO audience, despite a downpour of snow and sleet. A great number of people were on hand to salute Israel and enjoy the program.

The world's leading stars and impresarios donated their services, time and talents for the superb Greater New York Committee State of Israel bonds, whose bond-selling broke all records.

* * *

APPEARING WERE Ed Sullivan, Edward G. Robinson—both serving as emcees and narrators — Jan Peerce, Jennie Tourel, violinist Nathan Milstein, Maurice Levine and the 60-member New York Philharmonic orchestra, Inbal, Israel's incomparable dance theatre directed by Himan Brown; and the famed (only tan star on the program) Eartha Kitt of radio, television, film and stage.

It was left to petite Eartha Kitt to gain the only encores (three) before she was permitted to leave the huge stage. She received a tumultuous ovation.

* * *

DRESSED in a dazzling white rhinestone sheath, with train, Miss Kitt's warmth radiated to the huge throng and gave the audience its first lift from the formal concert format which had preceded her.

She sang in Turkish, Hebrew, English and other foreign languages, to the sheer delight of her listeners.

Hilda Simms is signed for 'Cool World'

NEW YORK — Hilda Simms has been signed by Lester Osterman for a featured role in the Warren Miller-Robert Rossen play "The Cool World," which goes into rehearsal January 11 under Mr. Rossen's direction.

Miss Simms is the actress who created the role of "Anna Lucasta" and played it for many years here and abroad.

* * *

THIS PLAY marks her return to the stage after a long absence although she served as stand-by to Lynn Hamilton in the recent "Only in America."

"The Cool World" opens Feb. 18 at the Eugene O'Neill Theatre, following a Philadelphia engagement beginning Feb. 4.

Unknown lead for new play working as office boy

NEW YORK — Gene Boland, an unknown 22 - year - old, has been awarded the leading role in "The Cool World," Lester Osterman's production of the Warren Miller - Robert Rossen play, based on Miller's novel.

Boland's acting experience has been restricted to summer stock in Corning, Philadelphia and San Diego, and an off-Broadway appearance in Langston Hughes' "The Emperor of Haiti," at the Manhattan Arts Theatre, of which he is a charter member.

BOLAND, WHO was born in New York, attended U.C.L.A. and Columbia University and possesses a B.A. in English.

He was employed as a temporary office clerk for the Arthritis Fund of Greater New York when discovered last October by personal manager Elaine Bregman, who is a volunteer worker for the Fund. He had studied with Lloyd Richards, among others.

* * *

WHEN SIGNED by Lester Osterman, Boland expressed concern as to how he would support himself until the commencement of rehearsals on January 11.

Osterman, who had a clerical job open in his office, offered it to the young actor who now is working there as a typist and general assistant.

Boland's experiences parallel the early career of Moss Hart, who was office boy for producer Augustus Pitou and also the author of a Pitou production. It is doubtful, however, if Boland will be able to "go-for" coffee and cake once rehearsals start.

"The Cool World" opens February 16 at the Eugene O'Neill Theatre.

GENE BOLAND

NINA SIMONE ON THE DRUM—In addition to her noted talent as a vocalist and pianist, Nina Simone reveals that she has some knowledge about striking up a rhythm on the congo drum. Here she and Lloyd McNeil make with the beat after appearing together in Atlanta on an engagement. McNeil, an accomplished congo drummer, is a student at Morehouse College. (Photo by Perry)

Diplomat Lauds Dixie Students

Dr. Ralph J. Bunche, Nobel peace prize winner and undersecretary of the United Nations, has defended sitdown demonstrations in the South as logical and justified.

Bunche told delegates to the Conference on World Tensions that lunch counter sitdowns expressed the "utter dissatisfaction" of the Negro in the South.

"These demonstrations have been spontaneous and it is a shameless slur against the courage and honor of these heroic young people who engage in them for anyone to suggest that they are inspired or misled by sinister forces from outside their community," Bunche said.

Bunche, one of seven Nobel Prize Winners conferring with other western intellectual leaders in the three-day conference, spoke at an open session at the University of Chicago.

Although racial relations was not one of the specific items on the conference's agenda, Bunche said discrimination in the U. S. brings as much tension as any other world problem.

Dr. Bunche who declared that he is proud of his ancestry and his nationality, stated, "I ask only that the one be respected as much as the other."

He also commented that the students who are staging the sit-in demonstrations know what their privileges and rights are and they are determined to achieve them by every legal means.

The diplomat received his Nobel Prize in 1950.

49c(1) (a) 1960

PEARL BAILEY

'Sick Comic' Uses Fire Extinguisher

Pearl Bailey Doused During Act

LAS VEGAS, Nev. (ANP)—In one of the strangest developments in show business, singer singer Pearl Bailey was doused with the chemical contents of a fire extinguisher by Lennie Bruce, a comedian of the Mort Sahl stripe, during her final performance at the Flamingo Hotel here recently.

Pearl Bailey

The strange action of Bruce, described as "a sick comedian," marred what was to have been a fine finale for Miss Bailey and her troupe, including her husband, Louis Belson.

Actually, she was the victim of a habit which has become her trademark in her acts. It is a custom of inviting celebrities from the audience to join her and her troupe in the act.

■

SHE FOLLOWED the same script in the Flamingo finale while she sang her famous song, "Tired," and her chorus girls danced across the stage. Meanwhile Bruce was recognized in the audience by Belson, who suggested that he be asked to join in the fun.

Bruce took them up on the invitation, and then suddenly pulled the strange stunt. He ran back stage and seized the fire extinguisher and brought it on stage. While the audience watched astonished, he turned it upside down, activating the chemicals. Then facing Miss Bailey, he squirted the contents all over her face and gown, and bolted from the stage. As he ran out of the room, someone seized the extinguisher.

■

LUCKILY FOR PEARL, the sulphuric acid contents of the extinguisher weren't strong, and she suffered no injury. The incident has reportedly created a "big stink" in this frolicking desert resort city.

It was not immediately known if Miss Bailey planned criminal action against Bruce, but a rumor circulated that he will be blackballed here and possibly elsewhere, as a result of his action.

Later it was revealed that Bruce had been thrown out of the "Tropicana" club prior to his appearance at the Flamingo, and had written Miss Bailey "a nasty letter" containing profane and vulgar references, which she turned over to the American Guild of Variety Artists for action against him. The letter was incoherently written.

Comic Lenny Bruce douses Pearl Bailey with acid

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Pearl Bailey Big Success

LOS ANGELES (ANP) Singer Pearl Bailey, currently enjoying what is believed to be her greatest success as an entertainer, brought her scintillating show to the Cocoanut Grove for the longest engagement in the history of the popular nightery.

The interracial cast of 50 persons is the same unit Miss Bailey headed at the Flamingo in Las Vegas, where she closed last week, after a run of 26 consecutive weeks. They played before frequent sellout audiences.

So lucrative were the revenues from the show, that the owner of the Flamingo gave Miss Bailey a diamond-studded broach as a token of his appreciation.

JOSEPHINE BAKER and legal counsel
Famed entertainer freed in Montreal trial

Jo Baker Acquitted

MONTREAL — Josephine Baker was acquitted Friday of charges of illegally moving goods from the United States into Canada.

Judge Marc Andre Blain freed the famed entertainer and her manager, Stephen Papigh, when the complainant, William Taub, failed to appear in court.

Shortly after the case was dismissed Miss Baker said she would file a $220,000 damage suit against Taub, who charged her with the thefts.

The alleged thefts were supposed to have occurred in California last month.

Miss Baker described Taub as a former manager from whom she had disassociated herself May 4 in San Francisco. Papigh has since taken over the production and management of her tour.

Miss Baker and Papigh were charged with bringing into Canada $10,669.63 worth of articles which include sheet music, theatrical costumes, the scores of 17 musical selections, a mink jacket and other items of clothing.

They were arrested Tuesday night at the Faisan Bleu Hotel. The next day, Miss Baker charged Taub with removing property from her hotel room witout authorization.

Taub is slated to appear in Montreal court June 30 for preliminary hearing on the charge.

The night before she was to stand trial, Miss Baker played to a standing-room-only audience at a suburban supper club here.

SHOUTS OF "We're all for you, Josie," greeted Miss Baker as she strode briskly on to the stage and swung into her act. She received several standing ovations.

The 54-year-old entertainer angrily denied the charges from the beginning and said she would show "proof of ownership of articles or no possession."

The St. Louis - born singer is on the last leg of an extended North American tour. She had planned to return to her chateau - style residence Les Milandes after the close of her engagement here Sunday. She said she is "prepared to stay here indefinitely in view of the situation."

Miss Baker's attorney, Philip Cutler, had pressed for an early trial since the singer has an engagement in Pzris June 24.

THE EPISODE began shortly before the famed entertainer was about to go on for her first show at the Faison Bleu, a fashionable night club in suburban St. Marten. Four provincial police officers appeared at the restaurant armed with a warrant taken out ty Taub.

Miss Baker and Papigh were taken to police headquarters and lodged in a cell for three hours, until the club owner, Leon Geanotte, and her lawyer arrived with $2,000 bail.

Their release came shortly after midnight, and Miss Baker was rushed to the club where she went through with her delayed performance.

• • •

AT THE height of the show, Don Delare, a member of the troupe, discovered that some of the music was missing and reported to Papigh that police had evidently seized it.

Later, however, Papigh asserted that Taub had taken sheet music valued at $1,500 and a specified amount of cash from the touring properties. He had Miss Baker's lawyer, Reginal Tormey, secure a warrant for the arrest of the New York agent.

IN THE Taub complaint, Miss Baker and Papigh were charged with the theft of 17 music scores for her night club act, theatrical costumes and a mink jacket. The total value was estimated at $10,000.

The warrant drawn by Tormey accused Taub of taking $500 in cash and the sheet music while Miss Baker and her manager were being arraigned on the criminal complaint.

• • •

MISS BAKER, now 54 years old, has been living in a 50-room, 12th century chateau in the Dordonge Valley of France, for the last seven years.

She returned to America last April after an absence of three years. Her stage show, "The Fabulous Josephine Baker," opened in Hollywood and is booked for an engagement at the famed Palace Theatre in New York.

Miss Baker has not been on Broadway since 1937, when shd appeared in the Zeigfield Follies.

Josephine Baker Held In Stolen Goods Case

United Press International.

MONTREAL, June 15.—Entertainer Josephine Baker was to appear in court today on charges of bringing into Canada goods stolen in New York.

Miss Baker, 51, and her manager, Stephen Dapich, were arrested by four Quebec provincial police officers last night at the Faisan Bleu night club in suburban St. Martin on the strength of a private warrant taken out by a New York impresario and signed by Judge Rene Thiberge. They were released in $1000 bail each early today. Police would not divulge details of the case.

The bail was pai dby Leon Jeanotte, owner of the Faisan Bleu, who said his club would lose $5000 to $6000 in revenue because of the arrest.

Miss Baker, a longtime resident of France where she was a star of the Folies Bergere for more than a quarter century, returned immediately to the club from police headquarters to continue her show.

Mr. Jeanotte said the club had to return $600 in admissions because of the absence of Miss Baker for her first show last night.

JOSEPHINE BAKER.

Jo Baker rebuffs Garroway during 'Today' interview

NEW YORK — Although it began graciously and ended the same way, the Dave Garroway interview with internationally famous Josephine Baker last Monday had a lot of acid in the middle.

Miss Baker is back in the United States after an absence a seven years. She arrived as a guest on the "Today" television show, headed by Garroway on Monday.

ON THE show, Garroway tried to draw her into a discussion of U.S. race relations. He asked her if she thought the Communists were exploiting the United States treatment of colored people abroad.

However, Miss Baker told him she doesn't delve in politics and would say only that discrimination in America is viewed in a bad light generally abroad.

DURING THE course of the brief talk, Garroway wanted to know if Miss Baker thought that Communist propagandists capitalize on American treatment of her people. The famed entertainer bristled.

"Why must we always talk about Communists and Communism?" she asked. "Is there no other subject worth discussing in a time like this?"

"Oh, I suppose so," said Garroway. "What would you like to talk about?"

"I'd prefer to talk about my wonderful children," beamed Miss Baker. "That's the normal thing for a mother of eleven, don't you think?"

* * *

LATER, Garroway asked: "Why did you snap at me the way you did when I mentioned Communism? Does the subject cause that sort of reaction always?"

"I did not mean to snap at you," Jo replied. "If I did, it was because I resent the implications that usually follow questions of his kind. I do not delve in politics."

She said also that segregation does not exist in France. Miss Baker lives in a small village outside Bordeaux, France with her husband and children, who represent several races and nationalities.

* * *

SHE IS currently on a theater tour of the United States and Friday started a one-week stand at Chicago's Regal Theater.

While in New York, Miss Baker received an award from the American Jewish Congress for fostering brotherhood.

Miss Baker told Garroway on television that she is dedicated to fighting segregation and antisemitism.

Jo Baker Goes Back To Paris Praising U.S.A.

By EVERETT R. IRWIN

CHICAGO — (UPI) — Expatriate Josephine Baker, who has often condemned racial discrimination in the United States and renounced her American citizenship in 1937, headed home to Paris Friday with stirring praise for the land of her birth.

"America is different this time," she said. "I feel it in the air. I see it on people's faces."

She said she was encouraged by what she found during a two-week stage appearance here.

"This is the very first time I've felt confident. I have so much more confidence than the last time I was here," she said. "People are doing things, trying to understand each other. They're getting together."

She said her views of the United States have brightened since her last tour of her native land. That time, in 1951, she had a Dallas salesman fined $100 in Los Angeles for making a remark about her race and she charged that she was denied food more than an hour at the Stork club in New York.

JOSEPHINE BAKER

First Appearance Since '53

Jo Baker Is Regal Treat

CHICAGO — Josephine Baker, star of the Parisian entertainment scene in the 1930's and again today is currently appearing in her first and exclusive engagment here in seven years at the Regal Theatre in the South Side.

Miss Baker came to the Regal direct from her record one-year appearance at the Olympic Theatre in Paris. She appears in her own revue which features Frank Ross, Tommy Wonder, Doug Dellair, Vic Boullion, her French husband. Doug Dellair, Vic and Mai and Ken Whitmer.

Early last year she came out of retirement of two years, to appear in a new revue highlighting her French music hall career since 1928.

Long a resident of France, Miss Baker in recent years devoted much of her time to the 14 children of all races, colors and creeds, adopted by her and Joe

For her engagement here, Miss Baker brought her $100,000 wardrobe created by Dior, Balmain and Patou of Paris.

"Good Publicity, Ma Chere"

Atlanta Daily World p. 1

DeGaulle Praises Josephine Baker

Atlanta, Ga. Fri. 5-6-60

WASHINGTON, D.C. (ANP) — Appearing at a reception in honor of visiting President and Mme. Charles DeGaulle of France at the French Embassy here, singer Josephine Baker turned in a sparkling performance for the visitors and in turn won the praise of the French leader.

After viewing her performance with surprise and delight, President DeGaulle told Miss Baker, who is now a French citizen, that he was proud of her. He said:

"I am deeply indebted and grateful to you for being a faithful and sincere DeGaullist, and am proud to have you share this honor with us in Washington."

Later, the DeGaulles placed Miss Baker near them in the receiving line. As she stood beside them, Mme. DeGaulle admired her "tres Chic" Dior ensemble and remarked:

"You are good publicity for France, ma chere."

It is said that Miss Baker, who was born in St. Louis, Mo., entered politics in World War II when the Free French resistance to Nazi occupation was born at her chateau Les Milandes in Dordogne. It was perhaps to this that President DeGaulle referred in praising her sincerity as a DeGaullist.

During the reception, President DeGaulle also took time out to inquire about Miss Baker's 11 adopted children of different racial background. He has met the children.

SEEING STARS:

The Afro-American Baltimore, Md.

Jo Baker has cold, Coast columnists appear cool

Sat. 5-28-60

NEW YORK—Jo Baker's tour failing. Josephine Baker wears a whole rhinestone dress on the stage of the Harrington Hartford Theatre in Los Angeles, then she wears a gorgeous evening gown with cape to match with jewels on it—and she drags that over the stage as she walks.

On her opening night she came down with a terrible cold—but managed somehow to get through more than 20 songs in a style only she can do. Her gowns, all by famous Parisian makers, cost an approximate $200,000 — and she never wears the same gowns over within several days — which means you could just sit and watch the wardrobe parade coming forever.

However, critics on the coast all say Jo's act needs more polish before coming to the Palace on Broadway. She seems to jabber too much about being "allowed back" to America which could be cut from the informal script.

Just the same, at $6.60 top for weekends and $5.40 top weeknights — she took in $10,700 for her first three

But the full count has it that the show took in $28,000 for the week—which was not up to par — and therefore would be closing down after performances — Friday evening and two Saturday shows. a two-week run. She continues on to 'Frisco.

* * *

NAT COLE'S managers were so confident the star would be a smashing success they hired a 7,000 - seat hall in Berlin—sold the tickets at $3.70 top and were sick when 2,000 remained unsold. Meanwhile, Nat's tour in Germany is promoted by Kurt Collien, who's doing one for Marlene Dietrich.

"Harlem Heatwave" now at the Pigalle in Paris went into the Olympia Theatre there for a month on Friday the 13th. The cast didn't want to move on that day.

Dorothy Donegan did so well at the Tidelands in Houston, Texas that before she could finish one number, the audience was crying for another. An unusual artist, Dot talks to herself and really gets into the music—waving arms, stomping her feet and putting in her heart and soul. This girl is really "pooped out" after each 50-minute performance.

DOLORES CALVIN

Canada Arrests Josephine Baker

Atlanta Daily World, Atlanta, Ga.
Thur. 6/16/60

MONTREAL (UPI)—Josephine Baker, sepia star of Folies Bergere fame, was charged Wednesday with bringing more than $10,000 in stolen clothes and music into Canada from the United States.

Miss Baker, 54, who made a string of bananas famous as a costume in the 1920's, and Hollywood director Stephen Papich, 34, were arrested by four policemen last night on a private complaint filed by New York impressario William Taub, her former agent.

Miss Baker has been feuding with Taub since he filed suit recently in the United States to collect money she allegedly owes him for his services.

Taub's complaint charged that Miss Baker and Papich stole $10,669.63 worth of costumes, clothes, including a mink jacket, and sheet music and orchestrations which Miss Baker uses in her act. The complaint said the articles were rented and had to be bought and paid for if taken outside the United States.

WORLD

Miss Baker and Papich were continued in $1,000 bail each after their arraignment before Criminal Court Judge Rene Thiberge, who ordered them to appear before him Friday on a charge of theft. No plea was entered to the charge.

Jo Baker Adopting Child Found In Ashcan

PARIS — (UPI) — American Negro singer Josephine Baker has started proceedings to adopt her 11th child. A baby boy found in an ashcan on a Paris backstreet just before Christmas.

The foundling, whom Miss Baker has decided to call "Noel," will live with her and her French husband Jo Bouillon at their chateau in the Dordogne valley of south western France.

His 10 brothers and sisters-to-be range from 18 months to 7 years and come from such diverse nationalities as Korean, Venezuelan, Japanese, Colombian, Finnish, Israeli, Algerian Berber and Koffi (from the African Ivory Coast.)

Miss Baker is 56 years old. She has been married to Bouillon 17 years.

BELOVED IN FRANCE

Her numerous adoptions have made Miss Baker almost as beloved in France as her singing, which started winning her millions of fans more than a quarter-of-a-century ago.

It was three years ago that Miss Baker gave what was billed as her "farewell performance" in Paris. But she emerged from "retirement" this year to put on another hit show—"Paris Mes Amours"—which seems to have settled down for an indefinite run in this capital.

Her husband said the new show was "For the children."

Their chateau is in a village called Les Milandes, but Miss Baker and Bouillon refer to it as "Village du Monde, capitale de la fraternite (Village of the world, capital of brotherhood.)"

Headed For The USA

Long-time star Josephine Baker is scheduled to come to the United States in February and producers are already trying to line up a Broadway show for her.

In commemoration of her return, the RCA Victor recording company has set the release of a new album "The Fabulous Josephine Baker" featuring excerpts from her current show now playing in Paris. Miss Baker first became the flame of the French canital shortly after World War I.

Sammy Davis Gets Top 'TV Spectacular' Role

Sammy Davis, jr., will appear as a naive, eager recruit from a small Alabama village in "T h e Patsy," co-starring Robert Culp, on "General Electric Theater" on the CBS Television Network Sunday, Feb. 21, (9-9:30 p.m., EST).

Jacob Johnson (Davis), raised cautiously and lovingly back home in Peanut Hill, is just not able to think unkindly of anybody, even after four weeks in the Army where he is the butt of his platoon's jokes. Even when Capt. Masters (Culp), an officer in the best tradition of the service, offers to transfer him he makes the pathetic rationale that the members of the platoon must like him fine because of all the joke-playing. It is only when Jacob goes into his first training with grenades and a tragic accident seems imminent that his wiseacre buddies realize the real quality of the gentle boy from Peanut Hill.

Others in the cast include Hari Rhodes as Jinks, Bill Giorgio as Two Ton, and Roy Glenn as Jelly Belly, the principal jokesters; Tyler McVey as the Colonel, and Ernest Anderson as Sgt. Cullen.

"The Patsy" is a teleplay by John Furia, jr., and John Rich from a story, "The Dumbest Man in the Army," by Vern Sneider. It was directed by Hershel Daugherty and produced by Joe Naar.

Josephine Baker Cited For Brotherhood Work

MT. VERNON, N. Y. —(ANP)— Josephine Baker, internationally famous entertainer, last week was cited by the Alexander Pokalis chapter of the American Jewish Congress at the Free Synagogue here in a ceremony highlighting her first week in America after an absence of seven years.

JOSEPHINE BAKER

The popular "Darling of Paris" received a plaque for "her services to the cause of human brotherhood" from the local chapter. The ceremony was attended by the mayors of Mt. Vernon and New Rochelle (N. Y.). Judge Hubert Delaney of New York was also honored by the AJC.

Miss Baker, who is currently on a theatrical tour of the United States, is a native St. Louisan, now living in France. She and her French husband, Jo Buillion, an orchestra leader, and 12 adopted children live in the "Village du Monde," a small town outside of Paris.

Miss Baker was specifically cited for her practical application of the philosophy of brotherhood by adopting the 12 children, who represent all colors and nationalities.

The talented entertainer arrived in New York recently from Paris aboard a four-engine French jetliner.

For the ceremony here, she wore a striking black gown adorned with several medals awarded to her by the French government. Miss Baker is a French citizen.

Presiding over the ceremony was Justice Justine Polier of the New York Domestic Relations court. He was also the guest speaker.

Jo Baker, 'Misquoted,' Anxious To Return To America For Dates

EDITOR'S NOTE: Art Buchwald, writing in Paris edition of New York Herald Tribune, had this to say about Jo Baker's plans to return to America for engagements including Regal Theatre (Feb. 15 for two weeks).

PARIS — Miss Josephine Baker is going to America to perform. This came as a surprise to us, first because she had announced her retirement several years ago, and secondly because she was reported to have said in South America that she never wanted to go back to the United States again.

The 54-year-old Negro entertainer who was born in St. Louis, Mo., and came to France when she was nineteen years old (she is now a French citizen) said she had come out of retirement to support 11 children she has adopted and is rearing at her home in Les Milandes outside of Toulouse.

Miss Baker, with her husband French orchestra leader Joe Bouillon, has adopted a Korean, a Japanese, a Colombian, a Venezuelan Indian, a Finnish child, an Algerian child, an Israeli, an African child from the Ivory Coast, and three French children.

"We wanted to stop at ten," she said, "but last month we read about this baby being found in a Paris garbage can and we decided we wanted him too."

Miss Baker said she retired because she wanted to devote her time to the children and to "the experiment. I had to go back to work when I realized how much money it costs. I'm raising each child in his own religion, and I'm teaching him his own language, and I'm providing food of each nationality. I've got about twenty-five people on the payroll. When the children become 12 years old, I'm sending each child back to his own country so he knows his people and his culture.

"I'm trying to prove that all people can live together, regardless of their color, their backgrounds, and their religion. I call my home (a 600-acre estate) the capital of World Brotherhood. I want everybody to love everybody else."

JOSEPHINE BAKER

This brought up the second point. Did Miss Baker say she never wanted to come back to the United States?

She said she didn't.

"I was misquoted in South America," she said. "I never said anything down there that I didn't say in the United States. I did say America wasn't a free country because of the way they treated the Negroes, but I think things have improved a lot since then. I don't hate America, but I don't think there is one American who is happy with everything that goes on in the United States today.

"I think all my troubles started with my fight with Walter Winchell over the Stork club incident. I believe there were people who tried to make us enemies. Up until then he was very nice to me, and I was surprised when he turned against me. But there must have been other people who were happy to take advantage of the incident.

"I was warned that when I left the country he was going to follow me with his attacks. My friends couldn't believe I was saying those things in Argentina about the United States. I should have come back and proved I hadn't. But we all make mistakes.

"I'm not mad at Winchell. I believe in love and brotherhood."

Miss Baker said many of her French friends expressed surprise that she was going back to the United States. "I've told them I have nothing to fear. I'm going home. I know people have hearts, and I think I'll be welcomed because I think people realize I wasn't against America but I was just trying to bring people together. Great progress has been made between peoples, and I think everyone now wants to live in peace."

Miss Baker has had a tremendous success in Paris. A revue she is appearing in is in it ninth month. She said she will play in Florida, Chicago, and then open in a revue on Broadway.

"When I go back," she said, "I'm going to rest up for two or three days so I'll be in a good humor and when the reporters ask me any questions I won't say anything bad."

Josephine Baker Cleared Of Charges Of Theft By Canada

Atlanta Daily World p. 1
Atlanta Ga. Sat. 6-18-60

MONTREAL (UPI) — Josephine Baker, Negro former star of the Folies Bergere, and her director, Stephen Papich, were cleared Friday of charges they brought $10,000 worth of stolen clothing and music from the United States to Canada.

Judge M. A. Blais acquitted the pair when their accuser did not appear in court. 49c(1)(a)

Miss Baker's attorney, Phil Cutler, earlier told the court it was ridiculous to accuse her of stealing such items as three straw hats when she was the owner of "the most fabulous collection of chapeaux in the world."

The pair was arrested Tuesday night at a St. Martin, Que., night club where Miss Baker has been singing. William L. Taub, who described himself as a New York impressario, made the theft charges.

Papich retaliated by charging Taub with robbing him of cash, music and personal papers valued at $2,000 last Tuesday shortly after Papich and Miss Baker were arrested.

Taub pleaded innocent and was released on $500 bail. A hearing was set for next Thursday.

Miss Baker and Papich had been free in bail of $1,000 each until Friday's hearing.

Jo Baker Jailed in Montreal

The Pittsburgh Courier p. 22
Sat 6-25-60

BULLETIN!

MONTREAL — The theft charge against Josephine Baker and her manager was dismissed Seconds later, Miss Baker said she will file a $220,000 damage suit against her former manager, William A. Taub, who earlier had filed the theft charges. 49c(1)(a)

Pittsburgh Pa.

MONTREAL — Globe-trotting entertainer Josephine Baker and her manager were arrested in Montreal last week on charges of bringing stolen goods into Canada.

Sat. 6-25-60

Miss Baker and her manager, Stephen Papigh were arrested by four provincial police officers seconds before she was about to go on in her first show in a roadhouse in suburban St. Marten.

P. 22

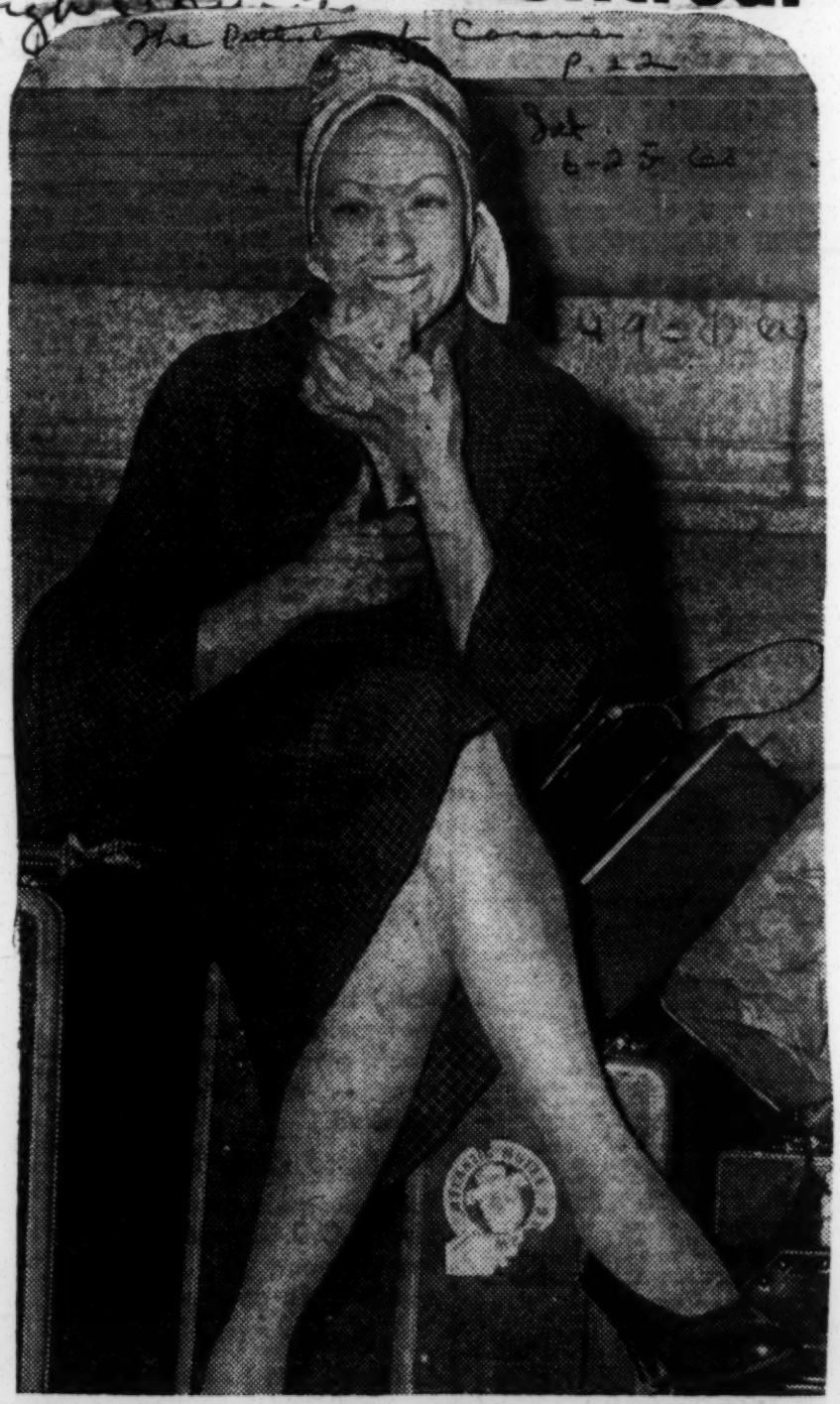
THE OFFICERS held a warrant taken out by a New York theatrical producer whose name was not made public.

Neither the value of the alleged stolen goods nor their nature was disclosed. After being taken to police headquarters and placed in a common jail cell for three hours, Miss Baker was finally released when the club owner, Leon Geanotte, and her lawyer, Reginald Tormey, arrived with 2,000 to bail her and her manager out.

Miss Baker, who gave her age as 54, said:

"I've been through the wars. I'm leaving right now to do my second show at the club."

Later at the club, Don Delare, a member of Miss Baker's entourage, said that police seized music used in the show when the arrests were made.



JO BAKER

Belafonte draws 12,000 in Sydney

SYDNEY, Aust., — Harry Belafonte pulled a plush audience of 12,000 to the Sydney Stadium Sunday for Lee Gordon at $4 top. When Bob Hope played this spot some years ago he said the Stadium was "Texas with a tin roof," and Hope's crack has stuck.

Belafonte scored a terrific hit with the patrons, working over two hours with songs, plus a spot of comedy and a lot of kidding of the ringfront mob. Belafonte concluded his Aussie run on Sunday.

From Harlem to Heights of Show Business—I

The Miami Herald Miami Florida

'I Grew Up Fighting,' Says Belafonte

First of two articles on America's gifted ballad singer, Harry Belafonte.

By SCOTT LAWRENCE

The songs of Harry Belafonte encompass the tempo of his life. He sings for everybody. And he sings about himself.

From the moment this rangy, supple man appears before an audience, an exciting pattern of sound and movement is created—part shrewd showmanship and part personal magic.

By his own admission, Belafonte is not a great singer. He cannot read music. Nevertheless, he has that subtle and mysterious power which makes sound his happy servant.

He lends a rousing rhythm to "Bald-Headed Woman," a tragic-comic song of prison life. In many ways, it reflects the prison of everyday life. In Belafonte's personal history poverty and the high wall of racist idiocy were intensified barriers.

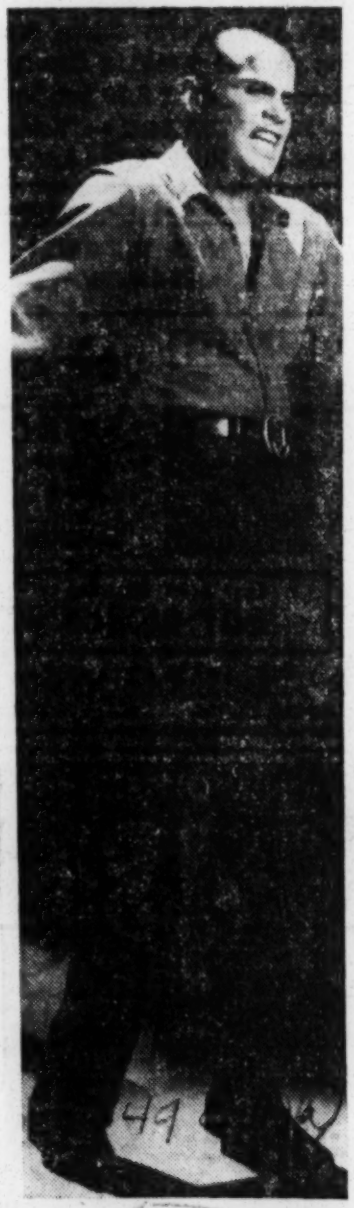
Harold George Belafonte Jr. made his initial personal appearance in the world in Harlem 32 years ago. And there was no singing. His parents had migrated from Jamaica, British West Indies, and fought for survival in New York's teeming Harlem.

His father, a seaman in the British merchant marine, was rarely home. His mother toiled as a dressmaker, a baby-sitter and domestic servant.

During the first nine years of his life, there was a succession of tenements.

"I grew up fighting," Belafonte says today.

For many years, he wasn't certain where he was going. There was great drive, but no direction. He was a handyman, an errand boy and a package wrapper in New York's garment district. His aspirations included an infinite miscellany of occupations — ranging from becoming a professional basketball player to social worker.



Harry Belafonte

... pouring out song

The boy who fought in the shadows of Harlem is now the man of fire and pride who sings out the glory of "John Henry," the legend of American folk-lore which dramatizes the life of toil and conceives the immensity of a magnificent spirit. Belafonte has known toil — much toil.

Belafonte still retains the lithe grace of a superior basketball player.

A fateful quirk marked his entrance in show business. He received a pair of tickets to an American Negro Theater production — as a tip for repairing Venetian blinds. Fascinated by the theater, he managed to get a job as stagehand, appeared in a few supporting roles and later enrolled in the Dramatic Workshop at Manhattan's New School for Social Research.

Later he sang pop tunes on the club circuit from New York to Miami, renounced his singing career because he considered pops "junk," opened a Greenwich Village restaurant that failed, obtained a four-week singing booking in a Village club that stretched to 22 weeks, became interested in folk songs, won a role in a Broadway show, then a movie, played the posh clubs, recorded "Belafonte Sings of the Caribbean" and rocketed to the stars.

With success came a shattered marriage and emotional pressures that sent Belafonte to a psychiatrist. He emerged from the crucible a happier man and a finer artist, with his spirit intact and more vibrant than ever.

Belafonte And Makeba At Waldorf Starting July 6

NEW YORK — Miriam Makeba, the South African songstress who scored overwhelmingly in her American nightclub debut six and a half months ago, and The Belafonte Folk Singers, the colorful twelve man choral group, under the direction of Robert DeCormier, begin a four week engagement, Friday, July 1, at the Empire Room of the Waldorf Astoria.

The uniquely talented African songstress has been playing to SRO audiences from New York's Blue Angel and The Village Vanguard, to Chicago's Blue Note and the San Souci in Las Vegas. Her repertoire, which covers a wide range, including a New Orleans blues, a Jewish folk song and an Indonesian lullaby as well as the songs of her own Xosa countrymen, makes her a universally appealing performer. She will be accompanied by Perry Lopez on guitar and Tommy Lopez on drums.

Artists should not dodge issues, Belafonte declares

TOKYO, Japan — Making seven appearances in a well-received tour of this country, Harry Belafonte took a break to speak out sharply against the tendency of modern artists and entertainers to avoid controversy and try to be liked by everyone.

An ardent fighter for civil rights, Belafonte said, in a "Variety" article:

"I think it is false to think one's concern with political life and one's country is necessarily (maintained) at the risk of one's career."

He has been active in such matters as scholarships for African students, the Committee to Defend Martin Luther King and was an active picket in support of the sitdown movement.

Despite this: "I don't see anything happening to me except millions are flocking to the theatres, the TV screens and to buy my records."

* * *

THE ARTIST admitted that being outspoken on controversial matters "has the capacity to hurt; but I think the individual must really weigh his own values by what he seeks in life.

"If it's plush ranch-type mansion with a swimming pool in back — if these are his values — then this is the extent of his concern."

He continued "For myself, I can't be all things for all people. I don't want to be. Then I'd just be nothing.

"Once upon a time," he mused, "the artist, whether he was the performer, the writer or the painter, was in a society that welcomed him as an outspoken and free-thinking man.

"He was part of an intellectual group that met in restaurants and went to meetings and participated in violent discussions. It was a rich and common thing.

"Now we live in a period where the artist is relegated to anti-social status. For this, he is partly responsible. He has chosen a life symbolized by the swimming pool, a high life as a member of a fast set with new words and kookie attitudes which influence young people.

"Yet when it comes time to discuss factors influencing his life, his family and his society — factors that he can influence — all of a sudden he suffers from a concept of himself as a big favorite to all people."

* * *

THE "VARIETY" reporter asked if he felt that such social participation was an added responsibility for entertainers. Belafonte replied: "I don't think that is an added responsibility, but a basic responsibility. . . .

"If there is a war or a revolution or if a nuclear bomb is dropped, is the artist removed? Are the people in Beverly Hills going to hide behind a private fall-out curtain? If a bad president is elected, are they going to be any less affected?"

He continued "I'm not saying an artist must necessarily go out and be a voice of protest but, by the same token, he can be a very positive and embracing creature."

The "Variety" reporter asked how qualified the average performer is to speak about world affairs. To this, Belafonte counter-questioned:

"How qualified is any citizen to concern himself about politics? How qualified is the voter to vote?

* * *

"WHAT GUARANTEES have we on the qualifications of the elected officials or the United Nations delegates or that a surgeon will be skillful or that a minister is truly devout?

He said, on the other hand, that he was in Japan only as an artist and did not feel he had the right or that he was equipped to comment on the Congo crisis or the Kishi government.

He also touched on the parlor liberals who would entertain him and other colored performers cordially, yet say "see my accountant" when asked to contribute to the defense of student sitdowners.

He concluded "I'm not asking anybody to believe what I have to say. I just don't want to be stuck in a closet and only brought out and dusted off when it's show time."

WHEN BELAFONTE says artists should project themselves into the mainsteam of life, he isn't preaching something he doesn't practice. Here he is shown with a group of New York youngsters for and to whom, he feels, adults are responsible.

49c(1) (a) 1960

SAMMY DAVIS, JR.

Mai: 'Living With Sammy Would Be Helluva Thing'

Chicago Defender

EDITOR'S NOTE: Defender Publications Reporter Bill Lane interviewed Mai Britt shortly before she left Detroit for England to join Sammy Davis jr., with whom she is currently linked romantically. Following is an exclusive account of his talk with the Swedish actress.

Sat. 6-18-60 49-c(1)(a)

BY BILL LANE
Defender Publications
(Copyright By Defender Publications)

The movie industry sent Actress Mai Britt to Detroit last week to talk about topics that would direct attention to the local premiere of "Can-Can."

But reporters would let her talk on only one subject: Negro entertainer Sammy Davis, jr.

P. 1

To reporters of the Times, News, Press Press, and the Defender the slender blond Swede bubbled forth much Hollywood personality and laconic statements about her gossip-columned romance with the diminutive Davis. She admitted to Al (News) Weitschat and Arnold (Times) Hirsch that she "liked" Samuel Junior.

But to the Defender she let her straight corn-colored hair down further and twinkled green eyes from a tanned, freckled face and said: "I love Sammy Davis, Jr., very deeply and completely."

GOING SOUTH AMERICA

"We are always together — except for now, and we'll be together again as soon as I meet him in London. I plan also to be with him when he goes to South America," she effused

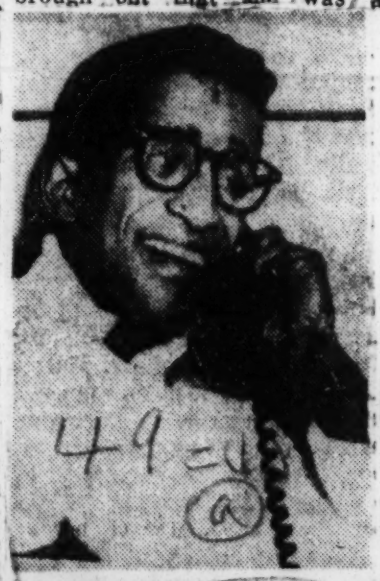
Miss Britt spoke to the Defender and to Photog Jay Bailey as she posed in front of Cliff Bell's on Park street after dinner with a co-owner of the place and with Tom McGuire of 20th Century-Fox offices in Detroit. Also along was pretty JoAnne Bienenfeld, an employe of United Detroit Theatres and a personal friend of Miss Britt.

BIT AMUSING

Maibritt Wilkens—now known from her film appearances in "The Young Lions" and "The Blue Angel" as Mai Britt — [illegible] laugh when somebody said pronunciation of her first name reminded them of the Cockney way of saying May. She quickly got serious again when this Defender writer queried her more about her plans with Davis.

She was now talking to us from the backseat of her convertible parked on Washington boulevard. We were headed for the Madison Theatre where a crowd awaited her.

Mutual discussion had brought out that she was



49-c(1)(a)

SAMMY DAVIS, JR.

good friend of Big John Hopkins, road manager and bodyguard for Davis, and who at one time contributed publicity stories about Lionel Hampton.

'A DOLL'

"Big John is a doll!" she beamed, her Swedish accent now thick. "He told me one day he could break me in two with one hand. He's a big fellow! . . . No, I can't say Big John hit that parking lot man in Hollywood . . . Yes, somebody did have some loud words of prejudice to say about Sammy and me at that party . . . No, those stories are not true that my estranged husband barged into Sammy's home and begged him not to go around with me anymore . . . In fact, I go around with Sammy. He's too busy going around with himself."

Miss Britt flashed a big diamond on the third finger of her left hand when she was asked if she would marry Sammy after her divorce from wealthy law student Edwin Gregson becomes final in September. She looked at the ring, started to say one thing, then changed her mind.

"Who knows? If I love a man, don't you think I'd marry him?"

Yes . . . but would you marry Sammy?

"It depends on Sammy's decision." (Davis told reporters in London he planned to wed Miss Britt "sometime in November.")

Wouldn't you worry about your career if you married Sammy?

'SHOULDN'T CARE'

"If a woman loves a man enough to marry him," she said flatly, finality and conviction in her voice, "She shouldn't care a darn about what happens to her career. Why should I worry about other people? They marry who they want and I marry who I want. To me there would be no social problems. Social problems exist only in the minds of the other people who look at you and disagree with your choice. I didn't choose their husbands and wives for them and nobody's going to choose a husband for me — but me!"

After her sudden nettle had subsided she smiled at a Defender question about what she thought married life with Sammy Davis jr., would be like.

"It would be," she laughed, "one helluva thing!"

Later in her 2218 suite at the Sheraton-Cadillac, she told the Defender the impressive diamond she was wearing was "from Sammy." An engagement ring?

Sat 6-18-60 P. 2

"Well — it's a ring, but you may call it that."

A DENIAL

She was asked if she had anything to do with the engagement breakup of Davis and blond Canadian showgirl Joan Stuart.

"I never met the girl," she said.

She was asked what attracted her to the talented little Negro performer.

"It's hard to say what really attracts a woman to a man," she replied, adding, "if you look at the man and not at superficial things like color, or size or something. He's charming, and he's nice . . . and he makes you feel like you want to keep your arms around him all the time."

The next morning she caught a plane for New York, and then flew to London where Davis met her and also met her postal clerk father, Hugo Wilkens, who Miss Britt had brought down to London from Stockholm.

The five-seven actress had told the Defender she was going to have her family meet Sammy.

"They feel the same way I do about the whole thing," she said.

Meanwhile, on-the-street observers wondered if Sammy Davis jr., and Mai Britt would really wed, or if the blond Swede would join other former Davis flames, Kim Novak and Joan Stuart.

Only time would tell.

'Beastly' Racists Called 'Loud-Mouths'

The Pittsburgh Courier

Two London Papers Ease Sammy's Hurt

Pittsburgh Pa.

Sat 6-18-60 49-c(1)(a)

LONDON—Sammy Davis Jr. is not being allowed to forget he is a Negro. But the entertainer, victim of a blistering racial attack, saw a bright ray shine through the darkness as two London newspapers belabored the Fascist group which blasted him.

P. 2

Davis, one of the greatest entertainers alive, was subjected to what he termed "the most savage racial attack I have ever come across," by a group of demonstrators from Sir Oswald Mosley's British Fascist Union Movement.

■

THE PINT-SIZED performer, a convert to the Jewish faith, and friend and cohort of top stars like Frank Sinatra, Peter Lawford, Dean Martin, etc., has been a consistent headline maker because of his antics with beautiful white women.

● First, Davis was linked with Kim Novak, beautiful movie actress. After that one fizzled, Davis married Loray White, Negro entertainer, but it ended in divorce, shortly, thereafter.

Next, the entertainer courted and was engaged, reportedly, to Joan Stuart, blonde Canadian dancer.

His present "love" is Mai Britt, blonde Swedish actress, whom he plans to marry after her divorce from American Actor Ed Gregson, becomes final, Sept. 28.

Earlier, last week, in London, Davis and Miss Britt told a press conference, "Our marriage will face a lot of problems, apart from those which any two people face, but I (Davis) can't let a lot of people living in glass houses deprive me of my right to a full life of pleasure with the woman I love."

■

DAVIS HAD WALKED out of the Pigalle Theatre's restaurant when the demonstrators booed, jeered and waved banners at him saying: "Go Home, N ------ r."

● As his chauffeur-driven car roared away, a Mosley truck followed it while a man inside spat abuse from a loudspeaker.

● Other banners read: "Sammy, back to the trees, says Mosley," and "Get Divorced, first, slag."

A slag is British slang for a white woman who associates with Negroes.

Said Davis, "I never expected anything like this. I just can't understand it . . . this is little London, England, not the n ---- r-hating South."

Police stopped Ronald Clucas, a leader in the movement. He told them:

"This was a branch decision, and no orders were received from Sir Oswald, himself. We were protesting in favor of all white Britain.

"If Davis wants to do his race-mongerizing in the States, let him, but we do not want it here."

■

THE INCIDENT was buffered, somewhat, by a British columnist, Cassandra, pen name for William Conner, who wrote an open letter, which read:

● Dear Sammy Davis,

"I don't know you. You do not know me. I have never seen your show and I assume you have never seen mine. All I know is what I read in the papers.

"But this is just to tell you that the beastly racial abuse to which you were subjected, has nothing to do with what English people think and feel.

"I, and maybe I can speak for a few others (say 51,680 minus 100 of the population), feel revolted, angry and ashamed at what happened."

The Laborite Daily Herald, also, condemned the actions of the "Loud-mouth raggle taggle," and asked why the police didn't get any of the demonstrators.

Sammy Davis, Jr. Wins Great Britain

HOLLYWOOD—Sammy Dav Jr., crowded Khushchev for hea line space in British newspap during his 28-day visit to Lond

It became a daily habit for entertainer to make front p news and three of London's b gest and most talked about sto involved him. In order of occ rence, they were:

One: his smash Command f formance for the Queen.

Two: his nitery debut at C Pigalle, hailed by one British porter as the "most monumen most mammoth one-man ma chon preformance ever presen in this country."

Three: his announced enga ment to May Britt, the Swed screen actress. As Davis depar for South America today, he still hot copy in the British I Newspapers continued to give pro- minent display to stories about his triumphs and Britishers got to call- ing him the "toast of London."

In a Daily Express panel, fabled cartoonist Artis mirrored the na- tional reaction to Davis. He pic- tured a couple gazing skyward at a zooming object in the heavens, with the male making the com- ment: "It's either the Sputnik or Sammy Davis Junior."

SAMMY DAVIS TO WED BLONDE

'Mai Britt Wonderful' He Tells Reporter

[Chicago Tribune Press Service]

LONDON, May 5—Sammy Davis Jr., the newest Ameri- can comedian to win British stardom, was quoted Sunday as saying he and Mai Britt, Blonde Swedish actress, will marry in November.

The couple met at a party in Hollywood a month ago just before Davis flew to Lon- don to perform in the royal variety show and then nightly at a London restaurant.

Miss Britt arrived in Lon- don Saturday. Both parried questions about any romance but later at the restaurant Davis was quoted by a London Pictorial reporter as telling him a wedding was planned when Miss Britt's divorce be- comes final.

"Man, She's Wonderful"

"Man, she's wonderful," Davis was quoted. "The color question doesn't come into it It's not the color of her skin I love. It's the person."

Davis, who has identified himself as "a one-eyed Jew- ish Negro," gives his age as 34. He was married to a sing- er, Loray White, who got a divorce last year, charging ex- treme cruelty.

Miss Britt, whose family name is Roeningberg, gives her age as 24. She first came into the news in 1947 when she announced in Stockholm she had turned down a Holly- wood movie contract. She then gave her age as 22.

Skating Star in 1949

She came to London in 1949 to head the skating cast of a Christmas show, "Cinderella on Ice." She fell during re- hearsal and broke an ankle bone. In 1951 she sued, say- ing the injury had damaged her skating career. Her law- yer told the court she was 27 and could have looked for- ward to another eight years as an ice star.

Miss Britt subsequently went to Hollywood, changed her first name from Maj to Mai, and starred in a remake of "The Blue Angel." Miss Britt's age was given in 1956 as 22.

In California, Miss Britt married a 20 year old univer- sity student and aspiring ac- tor, Edward Grigson, son of a wealthy real estate family. After nine months, Miss Britt sued for divorce claiming Grigson had abandoned her and acting to study law.

Sammy Says press 'horrified'

LONDON, England — "It was the worst thing that has ever happened to me.

"The British newspapers were horrified by it.

"We've had hundreds of phone calls and telegrams of encouragement. And my two shows last night (Wednesday) were jam packed and gave me standing ovations, both before and after my perfor- mance."

* * *

SAMMY DAVIS JR., was summarizing developments of the previous two days of his stay here in a telephone interview with the AFRO.

The famed entertainer had been abused by a London mob spouting indignation ov- er his announced plans to wed Swedish actress May Britt. The group, represent- ing the Fascist Union move- ment of racist Oswald Mos- ley, was waiting outside the Pigalle Theatre - restaurant when Davis left early Wednesday morning follow- ing his last show.

The demonstrators carried banners saying, "Go home, n---r," "Sammy, back to the trees," and similar insults. A sound track blared other race - baiting slogans and wore a sign directed at Miss Britt.

"Get divorced first, slag," it said. The term slag is from British slang that describes a white woman who asso- ciates with colored men. Miss Britt, who has said she intends to marry Davis this fall, is not due to receive her final divorce from California law student Edward Gregson until September.

* * *

REACHED AT 5:30 a.m. (London time) at his suite in the fashionable Mayfair Ho- tel, Davis had not complete- ly gotten over the shock of his Pigalle experience. But he was highly elated over the general public reaction in his favor.

"It was the worst thing I've encountered in my life," Sammy declared. "This was a small group of non-confor- mists, like that crowd head- ed by John Kasper a couple years ago."

* * *

THE REFERENCE was to the American hate - monger whose White Citizens Coun- cil waged such a bitter fight against school desegregation from 1955 through 1957.

"This is the same outfit that was behind those race riots in Nottingham and New Kensington in September of 1958," Sammy went on. "I'm told their crowd was respon- sible for the slaying of the colored fellow who was killed after being seen in company with a white girl last year.

"They hung around the theatre yesterday morning for about 40 minutes and one truckload followed my car for several blocks as I came back to the hotel.

"I was very much cheered, however, when the press ral- lied behind me as it did. All the newspapers here con- demned the thing in their news columns and editorial- ly. One, the Daily Mirror, carried an open letter to me on its front page," Davis continued.

"It expressed regret over the incidentand pleaded with me not to condemn all of England for the disgraceful conduct of a small group of degenerates."

DAVIS DECLARED that everywhere he went during the day following the inci- dent, "people waved and tossed words of encourage- ment to me.

"Even at the airport where I went to see May off for Paris, we were greeted with friendliness and good luck wishes," he asserted.

* * *

SAMMY DOES two shows nightly at the Pigalle. Ef- forts had been made to talk to him there, but they were unavailing.

"I couldn't have gotten to a phone if it meant my right arm," Davis explained. "And even had I done so, we couldn't have talked without constand interruption.

"They gave me a standing ovation when I took the stage both times. And when I made a brief comment near the close of each show — I felt I was compelled to let them know I wasn't indicting all of Britain for my experience —they again stood up, ap- plauded and cheered.

* * *

"THEN, WHEN I had fin- ished, they swarmed into my dressing room to repeat their apologies for what had hap- pened. Many of these people were the same who previous- ly had telephone or sent wires.

"You can be sure it had a warming effect."

SAMMY DAVIS, Jr., and his May

Entertainer, blonde actress plan to marry

ENGLISH HOSPITALITY—Al Burnett, London night club owner, gifted Sammy Davis Jr. with a Sunbeam Alpine sports car in appreciation for his triumphant success.

Sammy Davis Jr. Jeered in London In Racial Attack by Mosley Fascists

Associated Press

LONDON, June 8.—Sammy Davis Jr. came close to crying today after what he described as "the most savage racial attack I have ever come across."

The Negro entertainer walked out of the Pigalle Theater restaurant into a group of demonstrators from Sir Oswald Mosley's British Fascist Union movement.

As he crossed the sidewalk to his car, they booed, jeered and waved banners at him saying: "Go home, Nigger."

His chauffeur-driven car roared away, but a Mosley truck trailed it while a man inside hurled abuse through a loudspeaker.

Nearly 30 Mosley men arrived outside the restaurant shortly before Mr. Davis' first performance ended. They waved banners saying: "Sammy back to the trees, says Mosley" and "Get divorced first, slag." Slag is British slang for a white woman who associates with Negroes. Mr. Davis' fiancee, Swedish actress Mai Britt, is not due to receive a final divorce from her first husband until Sept. 28.

Police stopped Ronald Clucas, leader of the union movement's North Kensington branch, from using a loudspeaker to shout: "Boycott the Sammy Davis show" and "We have no need for half-castes here."

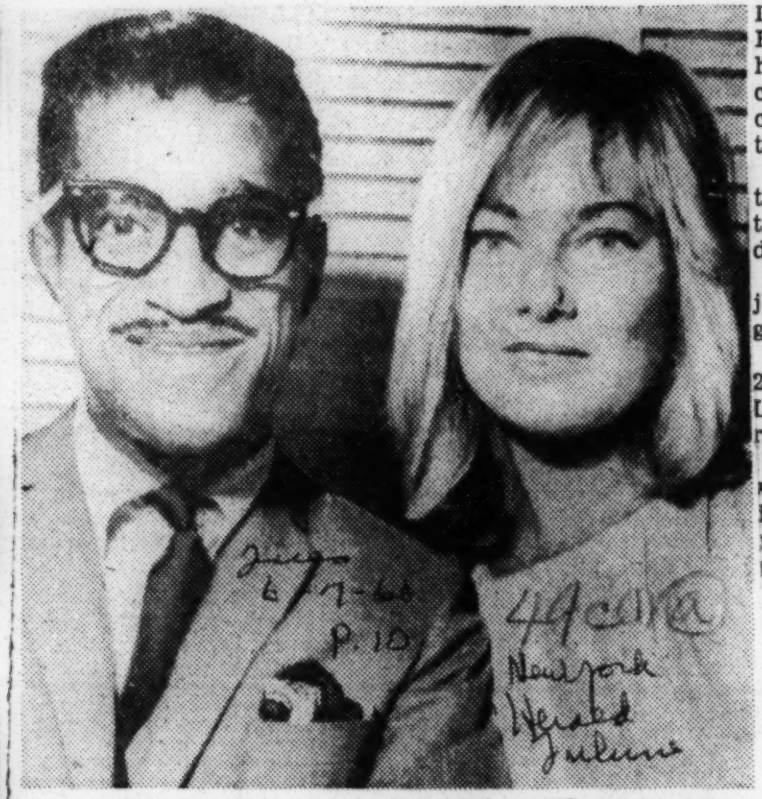
Later at the Pigalle the singer had tears in his eyes.

"I never expected anything like this," he said. "I just cannot understand it.

"This is little London, England, not the Nigger-hating South. I cannot get over it. I really cannot. I expected . . . Oh, I don't know what I expected.

"This is 1960, not 150 years ago. If they start like this they will be lynching people in 20 years' time. This is a personal vicious vendetta of a hate group. Thank God for the decent people I have met in Britain."

No arrests were made during the demonstration. The only scuffle occurred between a Pigalle stagehand and a demonstrator, who came to blows after exchanging heated words. The scuffle broke up when police arrived.



Herald Tribune—UPI radiotelephoto

ROMANCE REPORTED—Actress May Britt and actor-singer Sammy Davis jr. in London yesterday.

Sammy Davis Jr. Reveals He'll Wed May Britt Soon

From Cable Dispatches

LONDON, June 6.—Sammy Davis jr. and blonde May Britt announced tonight they plan to marry soon and rear a large family.

"And I don't care," said Mr. Davis, "if the children are polka dot."

The Negro entertainer and the Swedish movie star declared their intentions at a crowded hotel news conference.

It was no surprise, even though Miss Britt's divorce from American actor Eddie Gregson is not final until Sept, 28. Mr. Davis admitted that he does not expect everyone to like the idea.

"People don't have to agree—that's their prerogative," he said. "I don't want every one to agree—I just want to be left in peace."

Miss Britt, star of the Hollywood remake of "The Blue Angel," is twenty-four. Mr. Davis is thirty-four.

Asked why she had denied any romantic connections with Mr. Davis while she was in the United States last week, Miss Britt said "I don't know. All I know now is that I love him."

"She's right," said Mr. Davis. "My family is crazy for her. Her dad likes me, and I'm nuts about her."

Mr. Davis met Miss Britt in January at a party and rumors started flying. Said Mr. Davis: "Suddenly we looked at each other. And then it clicked."

Miss Britt said she "made up my mind a couple of months ago" about Mr. Davis.

"She kept me on the hook," he said.

"We don't believe in engagements," Mr. Davis added. "We are just going to get married."

Mr. Davis breezed into the conference fifty minutes late with a cheery "Here she is, fellers."

Miss Britt, in pink summer dress and tall spike heels, had no trouble peering over his head.

"She's 5 feet 7 in her stockings," said Mr. Davis. "I'm 5 feet 6—and that's with everything, that's standing on a chair."

Miss Britt is a Lutheran. Mr. Davis is a Jewish convert. Miss Britt said she would not adopt his Jewish faith, but that their children would be given a chance to decide which religion to follow.

Mr. Davis' recent engagement to Miss Joan Stuart, twenty-two-year-old white Toronto dancer, was terminated in April.

Miss Stuart's parents had objected on racial and religious grounds.

Mr. Davis was divorced April 23, 1959, from Negro singer Loray White. They were married Jan. 10, 1958.

Mr. Davis, making $12,000 a week singing at a club in London, said he and Miss Britt have not decided "what type of wedding we'll have."

Sammy Davis jeered by Rockwell's Nazis

WASHINGTON

"How do you react to something like that?"

Such was Sammy Davis Jr.'s query in his dressing room Tuesday night after he was met by a swastikas-bearing group who jeered his entrance into the Lotus Cluo.

The group consisted of George Lincoln Rockwell, head of the American Nazi Party, 14 of his khakishirted adherents, and a black dog, also wearing a swastika.

They marched around the entrance to the Lotus Club in the 700 block of 14th St., NW, for more than 90 minutes, carrying vindictive signs, condeming the entertainer for being a Jew and planning to marry a white woman.

* * *

"COMPLETE FRUSTRATION" was his initial reaction, Sammy Davis said.

"Whenever it happens, it's

SAMMY DAVIS, JR.
Entertainer supports sit-down movement

like a kid who gets in his first fight. He can think about it many times before... but when he's actually hit, there's nothing but shock. He thinks 'this is happening to me?'"

He revealed that when he was jeered by a similar group in London, his reaction was "this would not happen in America." The London papers had front page editorials apologizing for the incident, he recollected.

* * *

"IT'S A SHAME this had to happen... the press over there will have a field day now. It'll drive the convention right off the front page."

He mentioned that the boos he received at the Democratic convention had been purely localized, coming only from Southern delegates.

He is playing the Lotus for one week

'Nazi Troopers' Picket Sammy Jr.

WASHINGTON — (UPI) — Self-styled American Nazi party storm troopers picketed a night club appearance of Negro Singer Sammy Davis, jr., last week in protest against his planned Fall marriage to a white actress.

Party Leader George Lincoln Rockwell and about 14 members of his organization marched in front of the Lotus club for more than an hour. But police said there was no disorder. The group disbanded of its own accord.

Davis was met with cheers and boos when he was introduced to delegates at the Democratic National Convention in Los Angeles.

Davis, who was near tears in Los Angeles, was just plain angry about the picketing. He commented: "We've got a constitution that protects this sort of thing. It seems kind of strange, doesn't it?"

The storm troopers carried signs rebuking Davis, a converted Jew, in terms a police officer termed "distasteful, a shame." One member led a small black dog which wore a placard stating: "I'm black, too, Sammy but I'm not a Jew."

Other posters protested the planned marriage of Davis and blonde May Britt of Sweden.

Sammy Davis Jr. Talks Of Politics and May Britt

By JONATHAN WHITE

DETROIT—Sammy Davis Jr., as versatile a conversationalist as he is an entertainer, really touched all bases, as he entertained members of the press in his suite in the Elmwood Motel, a few steps away from the scene of his current record breaking appearance at Al Siegal's Elmwood Casino, in Windsor, Ont.

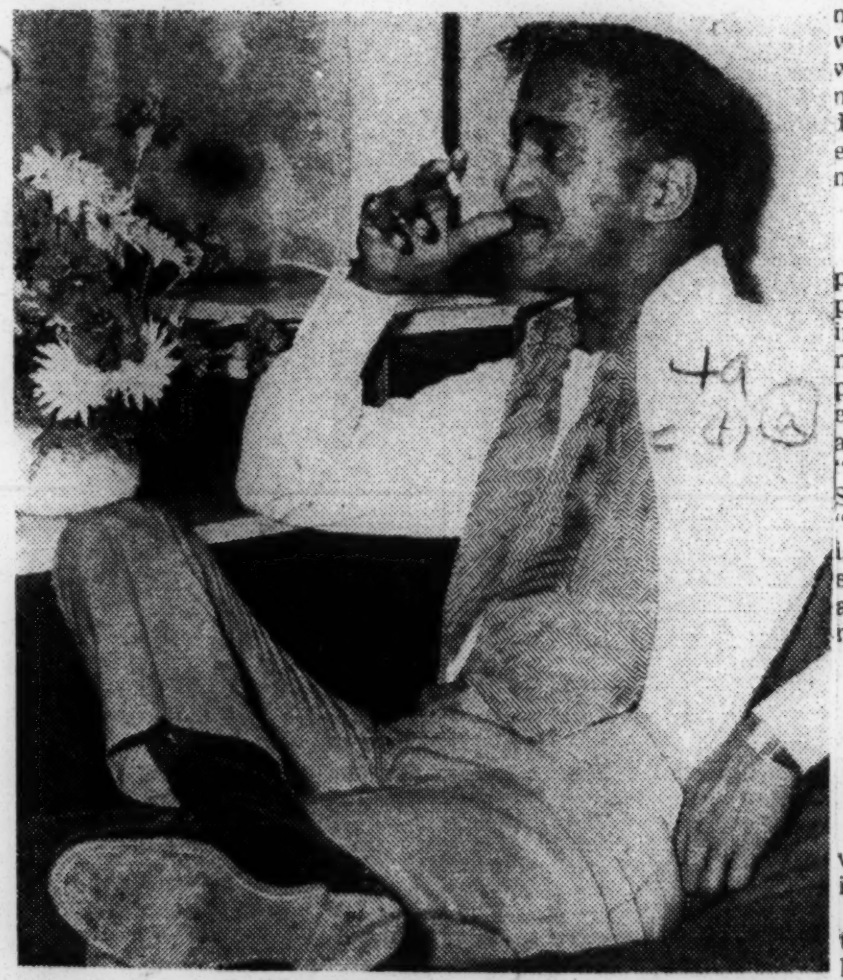
Sammy talked about international and national politics, his coming marrige, the race question, his finance, photography, May Britt, his itenerary for the coming months, his wedding in October, religion, his current affair, his visit to South America, May Britt . . . and oh so many other things.

About his wedding plans, Sammy definitely assured the press that he will be married in October and his current plans point ato a small wedding at his home ain Los Angeles. Although he has not decided on wl o will perform the ceremonies, he has already had several preliminary discussions with Rabbi Nussbaum, who may officiate. He also revealed that his bride's parents would be there along with some of his personal friends.

■

"IT WON'T BE a mammoth affair, I assure you," Sammy stated, "but I've a lot of friends who I am sure will want to attend when I set the definite date."

Sammy informed that following his appearance at the Elmwood Casino, which to date has been a "real gasser," he will go to London to do a one man show. He called the London audiences "the greatest."



SAMMY DAVIS JR.

"You know they don't applaud you until the end of the show." Sammy explained. "You work hard and they sit there . . . you know they are digging you but no applause, they just enjoy you quietly . . . and then you are engulfed in a wave of applause. This, boy is really something."

■

BY THE SAME token, Sammy was most critical of the South Americans. "Man you can have those cats. Sure, the way they approach this color question is something to behold. They really give you the greatest feeling . . . but man after that you can have Sau Paulo, and Rio and all the senoritas down there. I just don't dig that jazz they put down. Even the folks who can speak English refuse to do so. Boy, they are really something."

On politics Sammy admits he is all for Kennedy. He feels he will make a great President. "I have had the pleasure of knowing John personaly and have met with him as a social equal on several occasions. I think his ideas are tremendous and it will be the greatest thing for this country if he puts them into effect."

Asked if he would stump for Kennedy, Sammy said he would if called upon. "But if I feel that my appearance in John's behalf would cost him a single vote I would remain silent. I admire the man just that much and would do all in my power to help him even if I were called upon to make a great personal sacrifice."

■

ASKED ABOUT his future plans, Sammy admitted that he plans to direct most of his efforts in the area of television and the motion pictures. He is more than pleased with his recent television efforts, particularly his appearance in his first dramatic try as "The Patsy" for United States Steel and his appearance with "The Leader," Frank Sinatra. "It is most gratifying that the audience reaction has been so warm and wonderful to me in this medium," Sammy said.

He also admitted that he had a lot of fun when he appeared with Sinatra and gang in "Oceans 11," the current film which was premiered in Las Vegas this week.

Needless to say where Sinatra was concerned, Sammy had nothing but the most to say.

And then the little man with the great big talent embarked on his favorite subject . . . May Britt.

49c(1) (a) 1960

SAMMY DAVIS, JR.

How Great Is Sammy?

Journal and Guide

British Say He's Tops

Norfolk, Va. —

(EDITOR'S NOTE: A question that has often come up is "How great is Sammy Davis, Jr.?" Best indication that the small fellow is "the most" is given in the reviews he received in a single day in top British newspapers. The British are almost staid in their considerations so these reviews show that Sammy, Jr. must—as the British and others contend—be "the most".)

Ref. 6-11-60

DAILY SKETCH (London): (Front Page Spread with huge picture of Sammy): The sparkling, glitterying show of the year—the Royal Variety Show—last night became one star's personal dazzling hit parade.

That man was electrifying, unique Mr. Wonderful—Sammy Davis, Jr. For eight minutes he sent the 1,200 strong top people's audience into wild, cheering excitement.

THE LITTLE man with the horn-rimmed glasses — called the world's greatest entertainer—put on the one-man show to end them all.

The Queen and Prince Philip arrived — in their new glass - bowl Rolls Royce — and appeared to have a wonderful time.

DAILY SKETCH (London) (Sketch Diary by Angus Hall): Let's start by renaming last night's Royal Variety Show at the Victoria Palace. Let's call it the Sammy Davis, Junior, Show.

For in eight electrifying minutes, this scrawny, wriggling, hopping, jumping, running entertainer made the word "star" seem sadly inadequate. Davis is more than a mere star. He is unique. He is a troupe of acrobats. He is a team of dancers. He is a one-man band. He is a hit parade of singers. He is show business.

NO, I HAVEN'T gone stark raving mad. Or if I have, there were 1,200 other cheering lunatics besides me in the evening-dressed audience — who proved to be anything but starched shirts. Man, they were swinging way, way out.

Davis is a very small man who, when he first comes on, looks something like an excited monkey wearing horn-rimmed glasses. He jazzes and prances in front of the mike and suddenly—with a soaring voice that seems to come from out of his fidgety shoes—rips his way into "The Lady is A Tramp."

BUT HE DOESN'T just stand there and sing. Not this phenomenon. He races (it's more than dancing) round the stage like a pepped-up Astaire. Does a top-speed return to climax his number with a flying back-leap. And stands grinning nervously as if he can't understand why there's this much frenzied applause for just little old him.

He hasn't, however, **even** started yet. This is only a mild warmer-upper. The real Davis drive and virtuosity is released in an atom-powered version of "The Birth of the Blues."

This he does in eight different ways. Using the Royal "We" to announce himself, he says that he's really an entertainer, and here are a few impressions. It sounds so simple It is sublime.

He finished by being "just me." And "just me" is the greatest all-around performer I've heard since . . . well, there just aren't any comparisons. And the rest? An anti-climax.

DAILY MIRROR (London): Biggest hit of the star-studded evening was America's Sammy Davis junior, a sparrow-like little man with a million-dollar voice.

Davis, making his first appearance here, scored one of the biggest triumphs at a Royal Variety Show.

This sparrow-legged, dapper singer and dancer hopped excitedly around like an eager little bird. But there is nothing birdlike about his talent.

HIS DYNAMIC energy and powerful personality rocked the audience so much that — almost unheard of in a Royal Variety Show—they cried for more.

Compere Bruce Forsyth had to drag him back for half a dozen curtain calls before the audience would let him go.

I felt sorry for Liberace who had to follow him.

NEWS CHRONICLE, (London): The only really outstanding star of the evening was Sammy Davis Jr., a fabulous little artist who should have been allotted more than the eight minutes allowed him.

As it was, he managed to give us three songs, an all-too-brief dance routine and five impersonations of other singers.

SAMMY DAVIS, JR.
British Dig Him

THE TIMES (Printing House Square, London): "The most imporatnt single thing than can happen to an entertainer" is the way a distinguished American artist recently described the Royal Variety Performance, and just such a sense of the unique occasion helped those, awed but not overawed, who took part last night, in the presence of the Queen and the Duke of Edinburgh, to overcome a certain tameness as a whole. . . The greatest individual honours were divided between two transatlantic contributors, Mr. Nat King Cole and Mr. Sammy Davis, Junr. . . Mr. Davis, a small, wiry, almost Aztec - looking man with a galvanic personality, gave an electrifying account of "The Lady Is A Tramp" and needle - sharp impersonations of Messrs. Cole, Laine, Martin, Lewis and the grand old man of jazz himself, Mr. Louis Armstrong, as they might handle "The Birth of the Blues," though it was a pity we were not allowed a fair sample of his dancing talents as well. . .

NEWS CHRONICLE (London) Patricia Talintyre Column: The Duke of Edinburgh was so taken by Sammy Davis' performance in the show that he kept the Queen waiting in the wings for several minutes while he talked to Sammy on stage after the performance.

The Queen had already been along the line of performers waiting to be presented to her when the Duke reached Sammy Davis.

"Do you work with the same zeal and volume in a night club?" he asked. "You'l blow them out of the room if you did."

"Well, I do," replied Sammy, "but I guess I scale it down a bit."
laughter.

EVENING STANDARD (London) May 16: The superlatives of show business are becoming somewhat macabre. Showman Al Burnett was asked his opinion of Sammy Davis Junior the other day.

"Only one thing can follow Sammy," he said. "The third world war."

Sammy Jr. Willing To Take Risk

The Call
Kansas City, Mo.
Fri. 6/10/60

LONDON. — (UPI) — Entertainer Sammy Davis Jr., is prepared to "face a lot of problems" arising from his plans to marry the blonde Swedish actress, May Britt.

"There are some places in America where we couldn't walk down the street holding hands without some people being shocked," the 34-year-old Davis said Tuesday after announcing the forthcoming wedding. He said the probable date was September and the probable place London.

Davis, in show business since childhood, and Miss Britt, a rising star, both indicated that the marriage might affect their careers.

"But I'm willing to take the risk," she said.

"If my career is flimsily put together that my marriage to May Britt may ruin it, then my career isn't worth much, is it?" Davis said.

Davis said that whatever problems the outside world might bring, both their families welcomed their marriage.

"My family is crazy for her," he said. "Her dad likes me, and I'm nuts about her."

Hugo Brigg-Wilkens, father of 24-year-old May, arrived here Tuesday to meet Davis.

Davis pulled no punches on the question of their racial and religious differences. He is a convert to the Jewish religion and she is a Lutheran.

He said their children would be free to choose their own religion.

"I want a big family," he added. "And I don't care if the children are polka dots, as long as they say 'Yes, Daddy'."

Asked what attracted him to her, he said:

"Miss Britt is not the first woman I have dated out of my race so obviously that was not the attraction."

Both Davis and Miss Britt have been married, he to a Negro singer, Loray White, for 16 months and she to a Stanford university student, Edward Gregson. She expects her divorce from Gregson in September.

Kansas City, Mo
6/10/60

Miss Britt is under contract to 20th Century Fox. Davis currently is earning $12,000 weekly at the Pigalle night club here. He said they probably would make their home in Los Angeles.

Davis Faces Mosleyites' Racial Blast

The Washington Post, Washington D. C. Thurs. 6/9/60

LONDON, June 8 (UPI) American Negro entertainer Sammy Davis Jr. said tearfully today that a demonstration staged against him here last night by 30 British Fascists was "the most savage racial attack I have ever come across."

P. A-3

The demonstrators, followers of prewar Fascist leader Oswald Mosley, who now heads a "Keep Britain White" movement, shouted "Go home, nigger" at Davis when he left the London night club at which he is appearing.

Scantily clad showgirls and a stagehand came to Davis' aid with a counter-demonstration that caused a brief scuffle before Davis drove away.

"This thing is the result of a lunatic fringe, but I never expected to see it here in England," Davis said. "This could never happen in the United States—maybe in the South, like Mississippi.

"It could never happen in cities like New York, Chicago or Los Angeles."

The demonstration occurred a day after Davis and blond Swedish actress May Britt announced at a news conference that they plan to marry in September.

When Davis left the Pigalle night club last night, the group of members of Mosley's British Union Movement

waved banners at him reading:

"Sammy, back to the trees, says Mosley," and "Get divorced first, slag."

"Slag" is a term used by the group to refer to a white woman who associates with Negroes.

Demonstrators Protest His Engagement

The Miami Herald

Sammy Davis Booed in London

Miami Fla.

LONDON — (AP) — Negro entertainer Sammy Davis Jr. came close to crying Wednesday after what he described as "the most savage racial attack I have ever come across."

DAVIS

He walked out of the Pigalle Theater Restaurant into a group of demonstrators from Sir Oswald Mosley's British Fascist Union movement.

Thurs. 4-7-60

As he crossed the sidewalk to his car, they booed, jeered and waved banners at him saying: "Go home, nigger."

His chauffeur-driven car roared away, but a Mosley truck trailed it while a man inside hurled abuse through a loudspeaker.

Nearly 30 Mosley men arrived outside the restaurant shortly before Davis' first performance ended. They waved banners saying: "Sammy, back to the trees, says Mosley," and "Get divorced first, slag."

A slag is British slang for a white woman who associates with Negroes. Davis' fiancee, Swedish actress May Britt, is not due to receive a final divorce from her first husband until Sept. 28.

Police stopped Ronald Clucas, leader of the Union movement's North Kensington branch, from using a loud speaker to shout: "Boycott the Sammy Davis show" and "We have no need for half-castes here."

"This was a branch decision and no orders were received from Sir Oswald himself. We are protesting in favor of an all-white Britain," Clucas said.

"If Davis wants to do his race-mongerizing in the states, let him. But we do not want it here."

Later, at the Pigalle, Davis had tears in his eyes and puffed almost continually on cigarets.

"I never expected anything like this," he said. "I just cannot understand it.

"This is little London, England, not the Nigger-hating South. I cannot get over it. I really cannot. I expected . . . Oh, I don't know what I expected.

"This is 1960, not 150 years ago. If they start like this, they will be lynching people in 20 years' time. This is a personal vicious vendetta of a hate-group. Thank God for the decent people I have met in Britain."

No arrests were made during the demonstration. The only scuffle occurred between a Pigalle stagehand and a demonstrator who came to blows after exchanging heated words. The scuffle broke up when police arrived.

GEORGE E. PITTS

The Pittsburgh Courier

The Private Desperation of Sammy Davis Jr.

Pittsburgh, Pa.

Sat. 4-9-60

p. 22

The topsy-turvy world of Sammy Davis Jr. might be titled, "What Makes Sammy Run?" Energetic and restless confusion seem they characterize the life of the boy wonder of the midway. Why?

Just ran across an old issue of Esquire in which "Mr. Wonderful" explains it all.

"If you're a Negro, you find yourself using your fame to make it socially. I used to think the greatest thing in the world was to be invited to a movie star's house," Davis stated.

"Between 1951 and 1954 I must have blown $150,000. My head got so big. The first time I played the Copa in New York, I bought a pack of cigarettes and left the girl the change from a $20 bill.

"I bought a Cadillac El Dorado. I bought gold cigarette cases for everybody. I got snooty. One night in Vegas, I lost $39,000 playing blackjack. That's how bad it was. There's nobody who's got that much money to lose."

After an auto crash and a subsequent operation to remove a damaged eye, Davis spent several days in total darkness. "I began thinking about my faults. I was sure God saved my life. That's when I began to change. I found the faith (Judaism) gave me something I'd been missing—peace of mind—so I converted," Davis confided.

"I admit the Jewish thing has been a bit of a problem. It couldn't have been more of a problem if I'd had my eyes fixed and become Japanese. But I think everyone has to find God in his own way. Sometimes it takes something like the loss of an eye to get you thinking about it."

The article points that Davis' earnings two years ago were $1,200,000 from records, night clubs, TV and movies, but that no matter how big he makes it, he can never really make it all the way. When Davis performs, the article explains, it can only be described as an atmosphere of colorlessness which he not only makes the audience forget that he is a Negro, but also makes it forget that he is not white. Here is the source of his power and also the reason for his private desperation.

Lithe Mary Hinkson To Dance in Italy

The Pittsburgh Courier
Pittsburgh Pa
May 28 1960
Sect. 5-7-60

NEW YORK — Mary Hinkson, currently appearing in the New York City ballet, leaves May 29 for Spoleto, Italy, where she will dance in "The Festival of Two World." The ballet was conceived by Gion Carlo Menottie in 1958.

The festival runs from June 10 to July 11. Traveling with Miss Hinkson will be her husband Julien Jackson, a chemist, and their two-year-old daughter, Jennifer Dehaven. Mr. Jackson, will combine business with a vacation; he will assist in stage decor and scenic design.

MISS HINKSON is appearing currently in "The Figure in the Carpet," a magnificent ballet in five scenes sponsored by Mohammed Reza Pahlen, Shah of Iran, and produced by Ballet Society Inc.

The ballet is being done in honor of the Fourth Congress of the International Association for Iranian Art and Archaeology, which meet in New York this month under the patronage of the Shah and President Eisenhower.

Eartha Kitt Steals Show

NEW YORK (ANP) — The ninth annual Chanukah Festival for Israel, presented by the State of Israel bonds at Mammouth Madison Square Garden, played to an SRO audience, despite a downpour of snow and sleet. A great number of people were on hand to salute Israel and enjoy the program.

The world's leading stars and Impresarios donated their services, time and talents for the superb Greater New York Committee State of Israel bonds, whose bond-selling broke all records.

Appearing were Ed Sullivan, Edward G. Robinson—both serving as emcees and narrators; Jan Peerce, Jennie Tourel, violinist Nathan Milstein, Maurice Levine nad the 60-member New York Philharmonic orchestra, Inbal, Israel's incomparable dance theatre, directed by Himan Brown, and the famed (only tan star on the program) Eartha Kitt of radio, television, film and stage.

It was left to petite Eartha Kitt to gain the only encores (three) before she was permitted to leave the huge stage. She received a tumultous ovation.

To her carefully chosen slate Miss Kitt brings a marvelously graduated and controlled voice, linguistic fluency (she sang in Turkish, French and Spanish as well as English), a well thought-out span of gestures and, above all, magnificent stage presence.

A phrase in the lyrics of her second number, "Love Is a Gamble," perhaps best describes the sensuous but aloof Eartha in her leopard-skin sheath: "I'm much too hot to handle, much too cold to touch." She is wonderfully ironic with her clever lyrics to "Santa Baby" and "Old Fashioned Girl," downright wicked in "Apres Moi" and the original seven verses to "Mack the Knife," a forlorn broken heart in "What More Is There to Say?" Words can only begin to describe her talents: Her lyrics tell much more of the many charms of Eartha Kitt.

EARTHA KITT.

Miss Kitt, who'll be around until March 30, is preceded by a talented Australian juggler, Rudy Horn, the hilarious pantomiming Bernard Brothers and bevies of briefly clad young ladies.

Eartha Kitt Headlines at Latin Quarter

By JACK KLEIN.

There are many performers who give one the pleasure of an evening well spent. But few there are who leave one feeling privileged to have heard them. Eartha Kitt is one of these. Miss Kitt opened last night at the Latin Quarter.

Drawing a good house despite weather better suited to skiing (90 Swedes from the Winter Olympics at Squaw Valley, Calif., were in the audience), Miss Kitt alternately warmed and chilled her listeners with 11 numbers ranging from "I Want To Be Evil" to "C'est si Bon."

Eartha Kitt Plans To Wed White Business Executive

By The Associated Press

Las Vegas, Nev., May 12—"I'm terribly happy, now I'll have something I never had—a family of my own," beamed Eartha Kitt, soon-to-be June bride.

The svelte Negro entertainer and handsome, sandy-haired Bill McDonald picked up a marriage license yesterday on a flying trip to Los Angeles.

"We plan to be married June 9 in a quiet ceremony at my parents' home," said McDonald, 30, son of a well-to-do Los Angeles business executive.

"But the honeymoon will have to wait," said Eartha, a Southern sharecropper's daughter. "I've got a concert tour in this country and European engagements that will last through Christmas."

Backgrounds Vary

Eartha, 30, and Bill present varied backgrounds.

She was born on a dilapidated farm outside of Columbia, S. C. After that came Harlem slums and finally show business success via the Katherine Dunham dancers, Paris bistros, recordings, Hollywood, Broadway and the plush saloon circuit.

McDonald, who is white, attended a posh prep school at Ojai, Calif., then the University of California. As an infantryman in Korea, he picked up a Purple Heart and a Bronze Star. He was wounded by a burp gun and spent a year in an Army hospital.

Eartha and Bill say that between her engagements they'll settle down in Beverly Hills and raise a family.

'It Never Enters My Mind'

"I want a boy and a girl," said Eartha, whose only close relative, an aunt, died in 1950.

What about the racial question?

"I don't know what to say," said Bill, "it never enters my mind until people bring it up."

"It's a problem you have to live with like any other problem," Eartha said. "Some people aren't going to like the idea of a Negro marrying a white. But the world I live in is show business and the racial problem is not so great there."

"I think children are the major concern of an inter-racial marriage," Eartha said. "But if you bring children up correctly they will learn to live with the rest of the world."

Welcomed By Family

Eartha said she's lucky to have Billy's family, James and Nora McDonald. They're a strong foundation, she said.

"Why, when Bill first told his parents we were getting married, his mother hugged and kissed me and said:

'My little sun-tanned daughter.'

"So I'm looking forward to having the kind of family that I never had." Eartha said.

CLEANED OUT.—Singer Eartha Kitt shows empty jewelry boxes following a theft at her home Tuesday. Police were looking for two of Miss Kitt's servants for questioning about an estimated $50,000 worth of valuables that were missing, including $1250 in cash, antique jewelry and silverware. The theft was discovered by Miss Kitt's fiance, William McDonald, whom she is to marry June 9.

Prospective Mother-in-law Says

Eartha's My Little Sun-Tanned Daughter

LOS ANGELES—(ANP)—"My little sun-tanned daughter!"

With that remark, Mrs. Nora McDonald, mother of white real estate investor, William McDonald, warmly welcomed singer Eartha Kitt into the family after her son informed her he planned to marry the famous Negro entertainer.

EARTHA'S CHOICE—Los Angeles real estate investor William McDonald is singer Eartha Kitt's choice for matrimony. The pair took out a license for a June 9 wedding, and Eartha quipped: "Bill is white, I am Negro," and "It's a problem."

The mother's reaction to her fiance's announcement was disclosed by Miss Kitt herself, who said she was lucky "to have Bill's family." Instead of showing consternation, or indignation, as is the usual case of white parents confronted with such a situation, Mrs. McDonald was friendly and warm, Eartha said.

■

"WHEN BILL FIRST told his parents we were getting married," Eartha said, "his mother kissed me and said:

"'My little sun-tanned daughter.'"

Eartha and McDonald will wed June 9 in the home of the McDonalds in Cheviot Hills, a Los Angeles suburb. The disclosure was made after the couple applied for a marriage license here. The sultry voiced Negro singer and dancer, and McDonald were all smiles as they appeared at the marriage bureau. Both 30, they met three years ago.

■

MISS KITT, who is currently appearing in a show at Los Vegas, said forthrightly that she wants to raise a family. "I want a boy and a girl," she explained.

Asked about the racial problem bound up with their impending marriage, she said:

"It's a problem you have to live with. Some people aren't going to like the idea of a Negro marrying a white. But the world I live in is show business and the racial problem is not so great there."

Eartha Kitt To Headline 'The Ed Sullivan Show'

NEW YORK. — (AUP) — Song stylist Eartha Kitt, French dancer Noelle Adam, comedian Jimmy

EARTHA KITT

("Professor Backwards") Edmondson, vocalist and pianist Nina Simone, and Kalanang, Europe's great illusionist, with his company of 17, are guests on "The Ed Sullivan Show" Sunday, Sept. 11 on the CBS Television Network (8:00-9:00 P.M. EDT).

The musical numbers include "Little White Lies," "On My Own" and "Yellow Bird," as interpreted by Eartha Kitt; "Where or When" danced by Miss Adam and her partner, Dirk Sanders; "Love Me or Leave Me" and "I Love You, Porgy," sung by Nina Simone.

Other guests on the program include the comedy team of Marc Antone and Jackie Curtiss; comedian Corbett Monica; Daniele Barioni singing "Torna a Surriento," and juggler Rodriguez.

Judge presides as Eartha becomes Mrs. McDonald

HOLLYWOOD, Calif. (ANP) — Entertainer Eartha Kitt and William McDonald, a blond Los Angeles businessman, last Thursday were married in a private ceremony in the bride's home here, with only members of the McDonald family and close friends attending.

The ceremony uniting the sultry singer to McDonald, a real estate broker, was performed by Superior Court Judge Elmer Doyle. It was one of two major events in Miss Kitt's life recently.

The other was the ransacking of her home by two caretakers who made off with some $30,000 in jewelry and other valuables.

Eartha Kitt May Face Fascist Barbs

LONDON (UPI)—Followers of British Fascist leader Sir Oswald Mosley Sunday threatened "some form of protest" to mar the London nightclub appearance of American Negro singer Eartha Kitt.

Miss Kitt, who arrived here early last week with her white husband, William MacDonald of Los Angeles, is scheduled to open at the club where Negro dancer Sammy Davis Jr. was harassed by "Keep Britain White" groups several months ago.

"If she appears on a London stage we should have to think of registering some form of protest there," union organizer Peter Dawson told a Mosley rally of 2,000 people in Trafalgar Square.

But Dawson said Mosley himself had ruled out street "demonstrations" and consequently some sort of "practical protest" would have to be found. He suggested protest leaflets and heckling by men in Miss Kitt's audiences.

49c (1) (a) 1960

PEARL PRIMUS

Pearl Primus Returns From Liberia

Washington Post

She Preserves African Dances

Washington, D.C.

EMERGING Africa may be burying its own heritage, a noted student of African culture said Wednesday.

"When new roads and churches come in, the old cultures die," Pearl Primus contended in an interview here. An anthropologist and specialist in African culture who has gained fame as an exponent of modern dance, she has been director since last October of the African Performing Arts Center in Monrovia, capital of Liberia.

Called Konama Konde (a new thing alive), the center may soon train a troupe of artists who will demonstrate African culture — dances, music and art—to the rest of the world. Miss Primus returned to the United States this summer to solicit support for the program.

TRANSLATING the arts and the dances of the African bush into forms which sophisticated city folk can understand presents many problems, Miss Primus said.

First the artist must learn and interpret the raw material as it exists in the mystical tribal rites. To do this, the artist needs not only scholarly insight and an understanding of ritual, but the ability to gain tribal confidence and win admittance to the sacred ceremonies.

Next the artist must bring the dances out of the bush and find performers willing to learn the steps and rhythms, even after long hours of domestic or factory work. Miss Primus herself excels in meeting still another problem, translating the ritual into a dramatic performance without violating the essence of the ceremonial form.

But the biggest problem of all, according to Miss Primus, lies in bringing the European-oriented African city to appreciate and accept its own cultural history.

By Bob Burchette, Staff Photographer

DANCER PEARL PRIMUS

. . . seeks to preserve Africa's heritage

African city-dwellers, she said, would rather waltz or quadrille (the national dance of Liberia) than take part in the folk dances which represent the village culture they fled in their effort to emulate Europeans.

But she believes modern Africa will come to appreciate the ancient art forms. Her own goal is to preserve an art form—the dance—which has little permanence.

SCULPTURE can be preserved in museums, she pointed out, but music and dance can be preserved only in "the people to whom dance and music are still a part of living—who have a deep respect for movement and love for what can be done through art."

The Liberian dancers with whom Miss Primus works are still far from being finished performers like the Bolshoi Ballet of Russia or the Kabuki actors of Japan, but they show promise.

What Miss Primus needs now, she said, is money—enough to feed and equip her troupe and to provide each dancer with the $20 or so a month needed for expenses.

"Fund raising is the hardest work I have ever done," she admitted. She is turning to the U. S. State Department as well as foundations, private groups and individuals.

Miss Primus is also preparing to break with traditions in doing the dissertation for her doctroate degree. Instead of following the customary practice of writing a scholarly paper, she will dance her dissertation—the first time such a presentation has ever been attempted. Her topic will be an anthropological study of the function of sculpture in Africa. A committee of specialists in African sculpture, music and theater at New York University will review the performance and "grade" her dissertation.

Dances For Doctorate

Pearl Primus, famed dancer, will break academic traditions when she seeks the Ph.D. degree in anthropology at New York University soon.

Instead of writing a scholarly paper as is usual for doctoral dissertations, she will dance hers using as the topic an anthropological study of the function of sculpture in Africa. A committee of specialists in African music, sculpture and theatre will review her performance and "grade" her danced dissertation.

PEARL PRIMUS
She'll show 'em how in Africa

Pearl Primus takes Liberian position

NEW YORK — "I sense a great excitement in Africa," Pearl Primus told New York Post columnist Joseph Wershba," — a feeling of newness and tremendous strength.

"Africa knows where Africa is going. There are hard times ahead but this business of feeling afraid of where Africa is headed is nonsense. We are born with a right to be free. That's the key to Africa's destiny."

In so saying, the famed dancer - anthropologist is not just paying lip-service; she's saying what she believes. Proof of this is that this month she is going to Liberia to direct the Performing Arts Center there.

The Center will be a focal point for the discovery, restoration, and expansion of African culture — including, of course, the dance. Teachers from all over the continent will study at the Center with Miss Primus before returning to their local areas to establish similar units.

An American, Miss Primus says she has two homes. "America gave me the technique and Africa gave me the heart — and to each, I must explain the other."

(Actually, she has three "homes," having been born in Woodstock, Port of Spain, Trinidad. She moved to New York with her family when she was two.)

* * *

AN INNOVATOR in dancing, Miss Primus will also be an innovator in education. She has done all her work for her Ph.D. degree in anthropology at New York University — all that remains for her to complete is her doctoral thesis.

This is where the innovation comes — instead of writing it, she will dance it. Therefore, there will be a panel of dance experts at the "orals" in addition to the classic academic board.

In his piece, Mr. Wershba tells how Miss Primus was first headed for the medical profession. She was actually in the first phases of psychiatry study when she changed.

Helping her make the difficult decision was John Martin, a dance critic, who told her: "Pearl, a doctor's duty is to heal. A dancer can also have healing powers. We don't know if you'll be a good doctor but we do know you'll be a great dancer."

* * *

IN ADDITION to her study of sociology and anthropology at NYU, she also traveled (in 1948) to Africa for on - the-spot research. In this, she was financed by a Rosenwald grant.

Africa indeed gave Miss Primus "the heart" and it shows. She dresses in a "lappa" — a striped cloth stole, she wears a Mandingo - type scarf and African jewelry—lots of it.

She is so authentic, in fact, that "Sometimes when I dance in the tribal villages, they refuse to believe I ever left Africa."

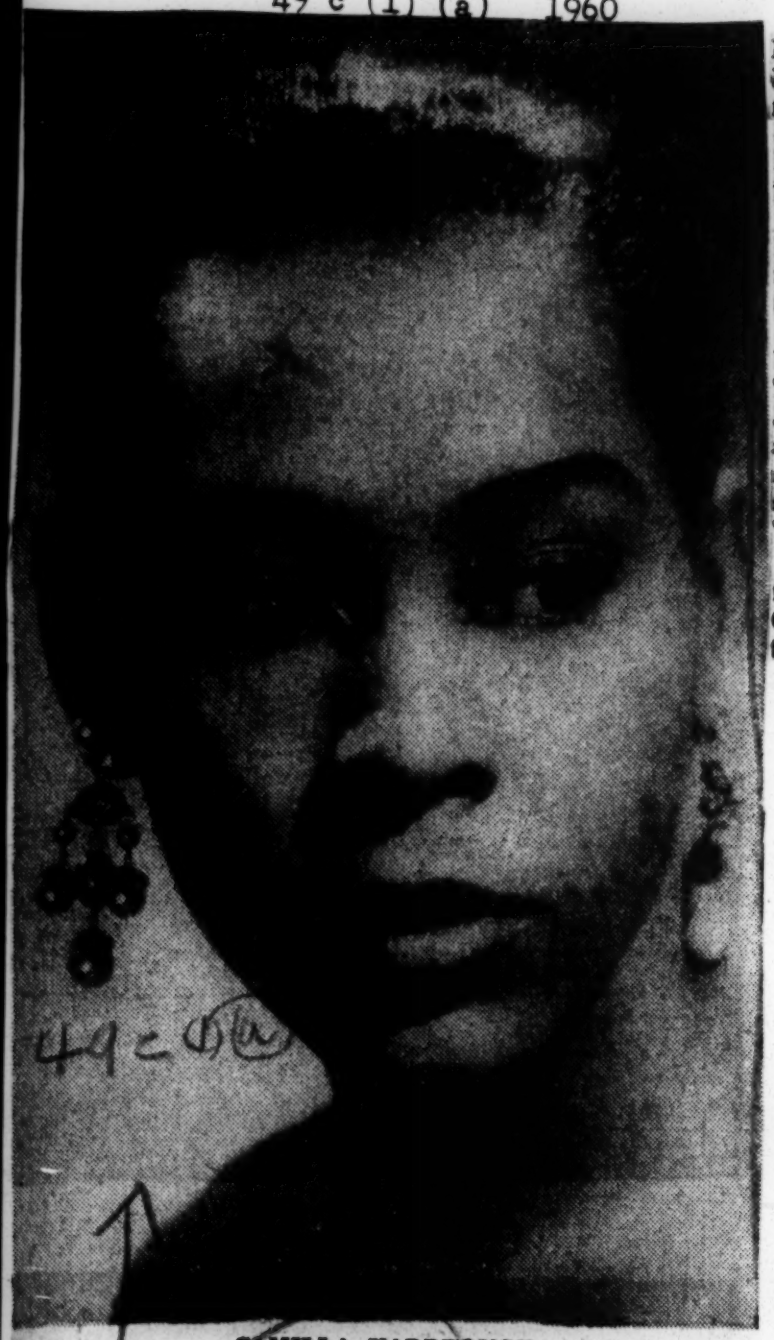
49 c (1) (a) 1960

CAMILLA YARBROUGH

Mayor of the city of Port au Prince in Haiti. He owns the major radio station in Haiti, and he will present Mrs. Gerry Ehrenreich, representative of the "Haiti Herald" to speak on "Haitian Hospitality." Mr. Herard will also present color travel films on "Haiti-Star of the Caribbean." c (1) (a)

"Salute To Jamaica" will also be a part of this same program. Talbot Ferguson, head of the Jamaica Tourist Board will speak on "Jamaica—Gay Calypso Country" and will then present trafel films on "Jamaica—Tropical Paradise."

"The Mighty Panther," Jamaica Slim Henry and King George, drummer will present the entertainment for Jamaica.



49 c (1) (a)

CAMILLA YARBROUGH

Kathrine Dunham Ace On 'Salute' Program

Chicago Defender

Camille Yarbrough, recently ...rned from Paris, France and ...ve years a dancer with the ...ne Dunham Dancers will ...ored with her brother ... on the "Salute To Haiti- ... Travel Festival to be ... at the Blue Angel, 624 S. Michigan Avenue / Sunday afternoon at 5:00 p. m. Festival is being produced under auspices of Mathilde Ernestine in affiliation with Hon. Antoine Herard, Director of the Haiti Government Tourist Board.

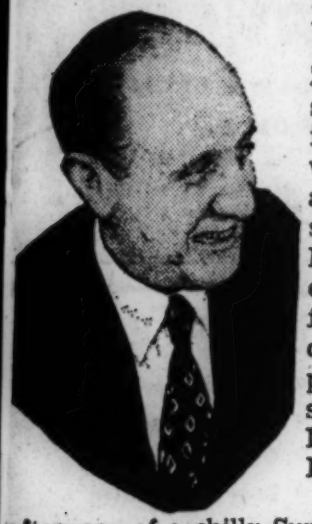
Mr. Herard is the former

49c(1) (b) 1960

In Europe with George Bourke

'Porgy' Now Top U.S. Film Showing in Berlin

BERLIN — You must not take offense if a cooperating lady fellow-passenger on your Berlin Express out of Hamburg insists that you disembark at the station called Zoological Garten on what seems to be the outskirts of Berlin.



The fraulein was right! The Zoological Garten designation is simply a logical form of area identification. The Savoy Hotel at which we are staying is near it as are many of the other hotels, such as the Berlin, the Britol Kempinski, Roxy, Windsor. All of these are on or near Kurfuersterdamm, West Berlin's chief shopping center, its main promenade, a worthy beer-and-schnitzel counterpart of our own Lincoln Road or Paris' Rue de la Paix and Champs Elysees.

On first glance, at early afternoon of a chilly Sunday, the city presented a picture of a happy people at play. As the afternoon waned the restaurants, the majority with open air garden areas filled, and the movie houses started to do business. "Porgy and Bess" is the big American picture here currently. All the other first-run houses on or off what we'll refer to as No Curfew Street because we have trouble with Kurfuersterdamm are showing German or French films.

FIRST NIGHT REPORT

'Deep Are the Roots'

ST. MARKS PLAYHOUSE

A revival of the play in three acts by Arnaud d'Usseau and James Gow, staged by Bert Conway, designed by Harry Baum, presented by Lynn Michaels and Bernice Berman with the following cast:

Honey Turney	Beverly Todd
Bella Charles	Gertrude Jeanette
Sen. Ellsworth Langdon	Edwin Cooper
Genevra Langdon	Loretta Leversee
Alice Langdon	Janet Ward
Roy Maxwell	Mark Gordon
Howard Merrick	James Karen
Brett Charles	Lincoln Kilpatrick
Sheriff Serkin	Dan Priest
Chuck Warren	Norris Borden
Bob Izay	Albert L. Gibson

By Judith Crist

"Deep Are the Roots" was a theatrical sensation in 1945, a stirring social drama with a fresh and shocking theme: the return of a Negro war hero to the Deep South, the unmasking of a Southerner whose liberalism is simply lip-service, the revelation of deep-rooted prejudices even among those of good will.

Now the Arnaud d'Usseau-James Gow play has been given a highly professional revival off Broadway. With no discredit to the very able cast and intelligent director, it is a pleasure, from a sociological if not theatrical viewpoint, to report that the play is dated, that after fifteen years the drama has become melodrama, the once-stirring sentiments ring roundly as cliches, the moments that touched the heart tend rather to evoke applause. The characters are now the stereotypes for which they once cast the mold.

The loyal Negro mother slapping her uppity son into an appreciation that "black is black and white is white"; the liberal lady willing to help the Negro but not beyond the point of his association with her sister; the literary Northerner baiting the Southerners; the bigoted Senator who gets a new lease on life by framing an innocent Negro; the keep-the-peace muddlehead, the red-neck sheriff—they are all by now familiar characters, their onstage impact blunted, their harangues now somehow wordy and naive.

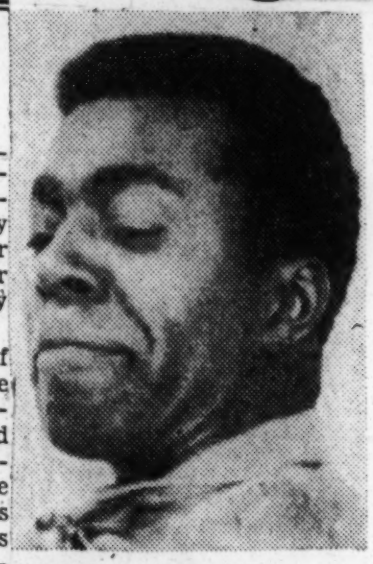
But this is not the fault of the players, most of whom give an excellent accounting. Lincoln Kilpatrick as the returned veteran, bringing winning simplicity and quiet pride to the role; Gertrude Jeannette as his mother, and Beverly Todd as a housemaid are an outstanding trio. Janet Ward does very well as the liberal lady; James Karen has humor and ease as her Northern swain, and Mark Gordon does more than justice to the role of small-town keep-the-peace politician

Loretta Leversee and Edwin Cooper fare less well. Miss Leversee's role—that of the younger sister who cannot understand why a childhood friendship with a Negro boy cannot flourish in adulthood—is a difficult one; it needs a very special naivete to keep the character ingenuous rather than stupid, sensitive rather than neurotic. For fleeting moments Miss Leversee captures the delicacy of the role but in the main she attacks it in a disconcerting early-Katharine Hepburn tone.

Mr. Cooper, as the Senator, seems to have difficulty deciding whether to play his villain straight or satiric—and his performance is as fluctuating as his accent.

Harry Baum has designed an adequate plantation living room and Bert Conway has paced the action well.

The years have not dealt kindly with "Deep Are the Roots" but the performers and producers have.



Lincoln Kilpatrick in "Deep Are the Roots."

49c(1) (b) 1960

Theatre: 'The Pretender'

The New York Times

Play About Negro Bows at the Cherry Lane

New York

By BROOKS ATKINSON

TO people who think that the intellectual level of plays about Negroes should be raised: Your attention is directed to Lionel Abel's "The Pretender," which opened at the Cherry Lane Tuesday evening.

Thurs 5-26-60

The chief character is a successful Negro novelist who has moved from the North into Mississippi, where he proposes to emulate the social graces and the chivalry of the Old South. Most of the characters are educated people who have intelligent opinions about their problems and how to solve them.

P. 38

Certainly the background of "The Pretender," as illustrated by Robert Soule's scenery, is cultivated. The painting ("Summer #1," by Robert Goodnough), the lean bookcases, the trim furniture and sleek appointments represent discriminating modern taste.

Although "The Pretender" is consistently interesting, your correspondent confesses that he is not certain of Mr. Abel's intentions. They have something to do with the realistic approach to the problems of ordinary life. For example, the novelist is a recognized intellectual. He is consciously living by a code of ethical and moral values.

•

But when he finds himself involved in the most brutish of situations, his reaction is not merely inept. It is also mischievous. Believing that his wife has been raped by a white man, he sets about organizing the Negro community for a lynching. Everyone else is horrified by his proposal. Eventually, it also appears that his wife has not been raped. Being a congenital pretender, he is unable to deal with realities.

Since "The Pretender" is never dull, it follows that Mr. Abel has chosen a valid theme. Certainly it is an improvement on the narcotics, prostitution, knifings, beatings and other staples of the stereotyped Negro melodrama.

But still it is necessary that the theatregoer believe what the characters do. This is the point where "The Pretender" goes astray. It is impossible to take the novelist seriously. He is pompous and wrongheaded beyond belief. He sulks like a brat. He also carries on conversations while he is composing polemics on the typewriter.

He is not a majestic fool, like some of Ibsen's heroes. He is just a fool, and it is impossible to take an interest in anything he says or does. If the other characters did not happen to be imprisoned in the same play, they would avoid him like the plague.

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Under Herbert Machiz' direction, James Earl Jones plays the part of the novelist as well as anyone could. His solemn delusions of grandeur appear to be what the author ordered. All the parts are acted satisfactorily. Royce Wallace as the novelist's pretty wife, Calvin Lockhart as his sorely tried brother-in-law, Roscoe Lee Browne as a practical sage in race relations, Leroy Adams and Scott Cunningham as friends called in to take action in a crisis—give interesting and legitimate performances without putting any strain on nature.

But "The Pretender" is not without a certain pretense of its own. Although the novelist is a good symbol, he is an incredible human being.

49c(1)

Eileen Darby-Graphic House

James Earl Jones

The Cast

THE PRETENDER, a drama by Lionel Abel. Staged by Herbert Machiz; presented by Frank Perry; scenery by Robert Soule; lighting by Lee Watson; stage manager, Paul Day. At the Cherry Lane Theatre, 38 Commerce Street.

Jesse Prince ..... James Earl Jones
Henry ..... Calvin Lockhart
Marianne Prince ..... Royce Wallace
Hardy Jones ..... Leroy Adams
Al Murray ..... Scott Cunningham
Sam Hollis ..... Roscoe Lee Browne

Off Broadway

'The Pretender' At Cherry Lane

N.Y. World Telegram & Sun

N.Y. City, N.C.

By FRANK ASTON

Wed. 5/25/60

Frank Aston

Lionel Abel raised a question in his "The Pretender" which opened with an all-Negro cast at the Cherry Lane, 38 Commerce St., last evening. Why, he asked, shouldn't Negros lynch a white man for raping a respectable Negro wife? Mr. Abel had no satisfactory answer, as far as I could make out. Perhaps there is none. Or maybe he had one that was buried too deeply for me to catch. At any rate, his play rises to excellence only for a few moments. For the most part it is a failure. This despite the earnest direction of Herbert Machiz, the sensible stagecraft of Robert Soule and the delicate lighting by Lee Watson.

Mr. Abel comes to grips with reality in his second act when his devastating proposal is submitted by his leading male character, an author of best sellers living in Mississippi. The reaction among his fellows is comical, grim, cruel, cynical, incredulous — almost everything the novelist has not expected. One tough lad, finally grasping the proposal in all its revolutionary significance, tells a mouthful with words to the effect: "Man, you know what you're saying? You really are crazy."

A more thoughtful reflex comes from the neighborhood leader in moves for integration —a part played by Roscoe Lee Browne in his customary, skintight suit of talent. He is shocked. He honestly believes lynchers are scum. He wouldn't dream of asking any white or Negro he knows to join him in a lawless hanging. He goes further. He orders the novelist out of town, out of a place of hope like Mississippi to a place of insurmountable prejudice in the North—was it Vermont he recommended? I wasn't sure.

That scene is the punch of the endeavor. Just what the pretender pretends I cant pretend to tell. Things were pretty dull and unfocused.

CALVIN LOCKHART and Royce Wallace . . . in "The Pretender."

Some of the acting was more than satisfactory. At least it was quiet. Mr. Machiz hit with real power by turning down the voices. He worked with the handsome Royce Wallace, bearded James Earl Jones as the eccentric writer, Calvin Lockhart, Leroy Adams and Scott Cunningham.

Here's hoping Lionel Abel keeps his typewriter limber. He has thoughts worth staging.

Theatre: 3 One-Act Plays at the Gate

De Ghelderode, Yeats cummings Offered

By LEWIS FUNKE

THERE is something as inescapable in the performance of three one-act plays as there is in a football game. When you are trailing by a couple of touchdowns and the clock is running out it is awfully hard to come out on top. Similarly, if the first two plays offered have failed to make their mark, no matter how interesting the third the evening as a whole is not likely to be considered a winning one.

That is what happened Thursday to the Theatre for the Swan, a new troupe that boldly set up shop in the Gate Theatre on Second Avenue and Tenth Street. Encouraged, as they note in the program, by the success of the twin bill, "Krapp's Last Tape" and "The Zoo Story," to believe that "New York theatregoers have joined their European counterparts in appreciating short plays," the producers have launched their enterprise with high hopes and dedication.

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But high hopes and dedication need the buttressing support of exciting play selection. And this has not been the case. Not unless the producers are aiming at a strictly coterie following. For, of the three presentations only Michel De Ghelderode's "Escurial," in an English version by Lionel Abel, has the force and magnetism of theatre. William Butler Yeats'

Harold Scott

"Calvary" is an opaque vignette, and, while e. e. cummings' "Santa Claus" has a poetic mood its evocations offer only narrow illumination. The rebellion against science and the quest for love need bright flashes of light to make the necessary stabbing impressions.

"Escurial," on the other hand, pursues a grim and determined line: a study in evil and amorality, an etching of cruelty and horror the theatricality of which succeeds in fastening a grip on the attention. In a palace a king rants and raves, plays diabolical games with his clown, while in a remote chamber his queen is dying. This, in essence, is the line. And it provides Harold Scott, as the king, with a gem of a role.

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Mr. Scott, whose brief bit as a "kept" young man in "The Cool World" was recognized as first-rate acting gives another fluent performance as the king. He grasps the heart of the morbidity and twists it into a variety of experiences, creating an atmosphere of encompassing tension. Josef Chaikin's clown also is an interesting portrait in its equivocation, fear and pseudo-arrogance.

Stephen Quinto's direction of the three plays is intelligent, while Barbara Remington's scenery and costumes, along with Tom Skelton's somber lighting are helpful. But The Theatre for the Swan, on the basis of its initial representation, appears to be strictly for the buffs, the very special buffs of Off Broadway.

The Cast

PROGRAM ONE, a bill of three one-act plays. Staged by Stephen Quinto; scenery and costumes by Barbara Remington; lighting designed by Tom Skelton, assisted by Louise Guthman; produced by The Theatre for the Swan. At the Gate Theatre, 162 Second Avenue.

SANTA CLAUS
By e. e. cummings

Death ..... Harold Scott
Santa Claus ..... Josef Chaikin
Child ..... Wesley Vogel
Woman ..... Sunja Svensen

CALVARY
By William Butler Yeats

First Musician ..... Harold Scott
Second Musician ..... Michael Coerver
Third Musician ..... Thom Koutsoukos
Christ ..... John Wynne-Evans
Lazarus ..... Josef Chaikin
Judas ..... Alexander Burke
First Soldier ..... Art Vasil
Second Soldier ..... Fred Mueller
Third Soldier ..... Martin Sheen

ESCURIAL
By Michel De Ghelderode
English version by Lionel Abel

The King ..... Harold Scott
Folial ..... Josef Chaikin
The Monk ..... Thom Koutsoukos
The Man in Scarlet ..... John Wynne-Evans

Stephen Quinto Direct New Swan Troupe

49c(1) (b) 1960

NEWS AND GOSSIP GATHERED ON THE RIALTO

By LEWIS FUNKE

ON Friday, the inexorable calendar says, it will be a year since the night "A Raisin in the Sun" opened at the Ethel Barrymore, a year since Sidney Poitier, heeding the insistently vociferous demands of the first-night audience, carried the author, Lorraine Hansberry, to the stage—after having leaped from the stage to get her.

It was quite a night for the theatre, for Miss Hansberry, whose first produced play it was, for Lloyd Richards, whose first Broadway directorial assignment it was, for Philip Rose, whose initial Broadway production it was—after he had, for more than a year, pleaded and begged for funds from backers to produce the play, winding up with 147 contributors. Superfluous, isn't it, to say that for all concerned it has been a year to remember?

This dispatch, however, is primarily concerned with Miss Hansberry's remembering, and the other day at lunch she was remembering that it was months and months before the cheerleaders would let up, or the party-givers, or the groups that wanted to hear her speak. Yet, she, being a most determined young woman, with a full supply of self-discipline at her beck and call, does not look back on a year of all frivolity.

She has, she was saying between mouthfuls of trout, completed a television script for Dore Schary's forthcoming celebration of the Civil War Centennial—about a slave family and its plantation-owning masters. She has drafted the screen treatment for "A Raisin in the Sun," which should be facing the cameras this summer. And, she has begun work on the book for a musical drama. No title yet, but mark down that in addition, to framing the libretto, she will create its lyrics to a score likely to be composed by Alonzo Levister. Mark down also that she "is scared to death of the undertaking."

PROJECT: What is scaring our heroine is that she is undertaking to tell the dramatic story of Toussaint L'Ouverture (1744-1803), Haitian Negro, patriot and martyr. Between Miss Hansberry and the encyclopedias you can discover that L'Ouverture was a self-educated slave who was freed shortly before the island uprising in 1791. He joined the Negro rebels and became its "organizational genius." Eventually he gained control of the entire island, reorganized the government and instituted many public improvements.

In 1802 Napoleon sent one of his best generals, Leclerc, with a powerful force to overcome the Haitian. L'Ouverture, treacherously seized, was sent to France, died in the dungeon of Fort-de-Joux, in the French Jura.

"His valiant life and pitiful death," the Columbia Encyclopedia man wrote, "made him a a symbol of the fight for liberty and he is celebrated in one of Wordsworth's finest sonnets and in a dramatic poem by Lamartine." Whittier also celebrated him, writing in "Toussaint L'Ouverture," " . . . thy name shall be redeemed from color's infamy." Wordsworth called his sonnet, "To Toussaint L'Overture" and Lamartine's "Toussaint L'Overture" really is a five-act drama in verse.

As Miss Hansberry was saying, "It's a big subject."

THE PRODUCER: The congregation having been briefed on Miss Hansberry, the man in the back is entitled to know what about producer Rose? The question is pertinent since it just happens that Mr. Rose is busy, as he should be. On Thursday he brings to the Martin Beck Patricia Joudry's "Semi-Detached," in which, among others, Ed Begley, Frank Silvera, Jean Muir and Vivian Nathan are involved. Mr. Rose cannot be hoping for a second jackpot of the proportions of "A Raisin in the Sun," but he is not badly off even now with his new play—Warner Brothers already owns the screen rights. You may like to know, meanwhile, that by last night 372,600 persons had seen "Raisin" and that those with the proper faith—all 147 of them—have shared in the net profits amounting to date to $428,875.

'A Raisin in the Sun' Nearing First Birthday—Its Author at Work

FIRST NIGHT REPORT
WALTER KERR
'The Cool World'

The Cast

EUGENE O'NEILL THEATER

A new play in two acts and twelve scenes by Warren Miller and Robert Rossen, based on the novel by Mr. Miller, staged by Mr. Rossen, settings and lighting by Howard Bay, costumes by Ann Roth, presented by Lester Osterman with the following cast:

Duke Custis	Billy Dee Williams
Hurst	P. Jay Sidney
Priest	Raymond Saint-Jacques
Gramma Custis	Eulabelle Moore
Mrs. Custis	Lynn Hamilton
Mrs. Thurston	Alice Childress
Foxy	Clebert Ford
Mau Mau	Philip Hepburn
Cowboy	George Gatlin
Rod	Martin Golar
Cherokee	Cheyenne Sorocki
Saint	Herb Coleman
Savage	Donald Blakely
Little Man	Lamont Washington
Blood	Calvin Lockhart
Lu Ann	Alease Whittington
Royal Baron	Roscoe Lee Browne
Miss Dewpont	Hilda Simms
Father Christmas	Wardell Saunders
Hermit	Melvin Stewart
Girl	Cicely Tyson
Boy	David Downing
Pusher	Maxwell Glanville
Harrison Thurston	James Earl Jones
Chester	Harold Scott
Bebo	Marvin Camillo
Lucky	Art Aveilhe
Old Man	Jim Oyster
Woman at the Beach	Ethel Ayler
First Policeman	Jim Oyster
Second Policeman	Duke Williams

THE constant whine of knives being sharpened is the predominant sound in "The Cool World." Indeed, by the end of the ninth scene at the Eugene O'Neill what seems like the entire juvenile delinquent population of Harlem is hard at work honing machetes, switchblades, and stolen kitchen utensils. Unfortunately, as the boys' knives get sharper, their tongues get duller.

Warren Miller and Robert Rossen (who also serves as director) have written a thoroughly earnest, and in time distressingly dreary, play about the street-corner jungle that turns schoolboys into heroin addicts, schoolgirls into dollar-and-a-half prostitutes, and a random assortment of the group into corpses.

Apart from its obviously worthy intentions, the evening does stir to something like half-life on a few isolated occasions. I kept wishing, for instance, that there were a good many more scenes for an actress named Alice Childress to play. Miss Childress enters only once or twice, each time looking for a son who ought to have grown into a respectable member of his race. The vague, stubborn honor with which she pretends that he still is respectable, and the crumpling of her determined face when she must admit to the facts ("I thought if I didn't say it out loud, it wouldn't be true") are both instantly and honestly touching.

* * *

There is an equally sound, if somewhat showier, performance from Harold Scott as a kept lad in a lavish bachelor's apartment. Mr. Scott's chipper delight in his eight-dollar shirts and his genuine pleasure at seeing an old tenement-house friend create a smooth and plausible facade: watching the facade being hacked away until the only boy who has 'escaped' the jungle is groveling on his very plush sofa is—for a brief time—interesting stuff.

Though the accomplished Hilda Simms is quite wasted as a secretary-mistress who looks like a swirl of pink cotton-candy, there are other admirable tries. Billy Dee Williams' gang-leader with a frustrated yen for a gun of his own, Calvin Lockhart's dreamy and hopelessly "hooked" outcast, Alease Whittington's loving strumpet ("I'm eighteen years old, and I'll soon be sixteen!"), and Roscoe Lee Browne's smooth-spoken supplier of marihuana are all solidly acted statistics.

* * *

Mr. Browne's moments in the limelight, however, contribute to one of the more puzzling aspects of the piece. This particular "pusher" not only rolls

Billy Dee Williams in "The Cool World."

out his oily speeches with a very broad "a," he is an astonishingly advanced fellow in every other respect. He is hoping to get Blue Cross for his hard-working employees, he is impatient with Washington ("If only we was legal like them other cigarettes"), and he is certain no one has ever heard of his product causing cancer.

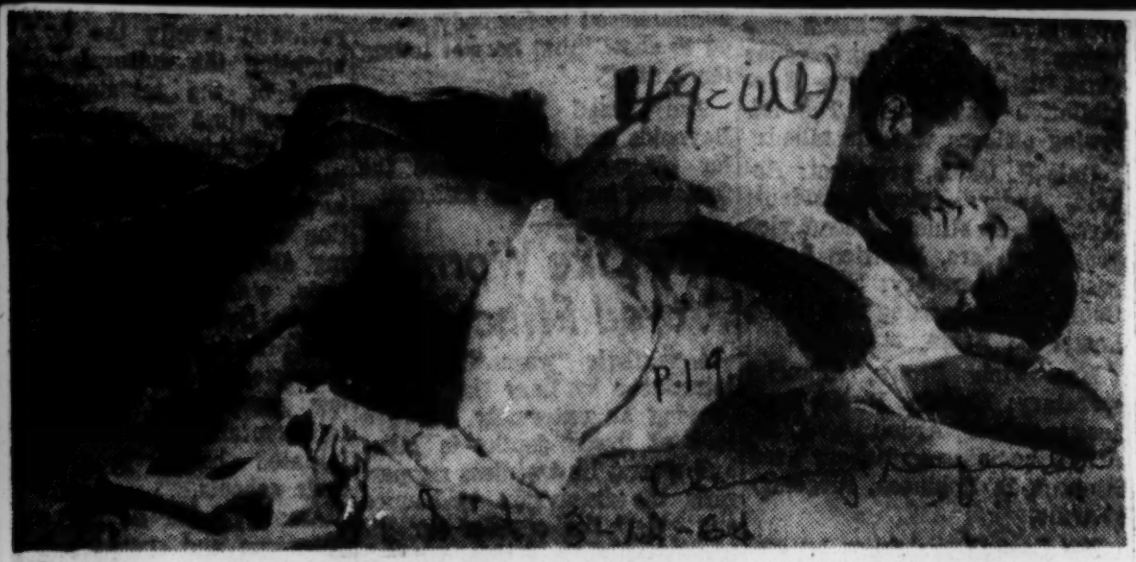
Now these silken ironies are in themselves amusing. But they are the markedly broad ironies of the zany revue sketch, not the mean and meaningful satirical shafts that might add a grotesque undertone to an utterly serious, savagely violent, social study. The evening is refreshed while Mr. Browne is coining polite absurdities; but its tone has suddenly vanished into the blue.

* * *

Tone is a constant problem to dramatists Miller and Rossen. An effort to wrap the sordid machinery of teen-age vengeance into a faintly poetic daydream crops up more or less regularly: in the religious reverie of a grandmother, in a fragile memory of childhood, in the sharing of a "cigarette" between boy and girl, in our hero's ecstasy ove the gun he may one day possess, in the hypnotic caressing of newel-posts and even the empty air.

But the words that follow these stylized rhapsodies are almost always plain and prosy, insufficiently personalized: "When I get that gun, I'm gonna own this street," "They make us live like animals—is it any wonder we become animals?", and "Killers? But they're just boys—just children."

The language is the blunted language of the reform poster and the educational film. It leaves some wholly competent actors making familiar, studied, and generally empty motions against Howard Bay's desiccated dinosaur of a setting.



CY GRANT is shown with New Yorker Sallie Neal in an Italian made picture called "Calypso" now running in Italy and France and soon to be released in America. Grant, incidentally has been signed for role of "Othello" to be televised in Europe.

Cy Grant As 'Othello' Latest London Socker

By EDWARD SCOBIE

LONDON — British Guiana-born actor - singer Cy Grant is in an enviable position here in London where acting roles for Negroes are few and far between.

Despite limited Shakespearean experience, he was chosen by TV director Roger Jenkins to play the part of Othello in an excerpt from the play to be shown in a Schools programme. "He was just the sort of experienced all-round actor I needed" says Jenkins. Recently Cy has become known for his guitar-strumming and calypso singing on a nightly TV news show. This made producers steer clear of him when it came to straight dramatic roles. Now he believes that the role of Othello might help break the spell.

"My first love is acting, particularly in Shakespeare" he says. Some years back he toured with the Olivier Company in the States. "I don't recall having any lines. . .I just stood around holding a sword and wearing a toga, but from that time I was enamoured of Shakespeare's works."

Cy — who is a bit coy about his age ("Just say I stopped at 34" he says) must nonetheless be one of the younget actors to have been called upon to act the part in a profesional show.

Following on the Othello part Cy makes a quick switch and appears, the following day, back in his former role of calypso singer. He will be discussing the origins of calypso, accompanying the discourse with his own songs.

Theatre: 'Cool World'

By ARTHUR GELB

"THE COOL WORLD," which opened at the Eugene O'Neill Theatre Monday night is "West Side Story" without frosting.

It is undoubtedly truer in the photographic sense, but it is also less imaginative in conception than its predecessor on the same theme. The authors have reported faithfully on their subject, but have added nothing to lift it from keyhole realism.

The episodic twelve-scene melodrama by Warren Miller and Robert Rossen spares us none of the brutality, obscenity or despair of the juvenile jungle, which, in this case, is that of East Harlem. There is no romantic Romeo and Juliet theme, no stylish dancing, to take the sting out of its brutishness, no rhapsodic singing or rhythmic music to sugar-coat the ugliness of its truth.

It's no world to be nice in, says the 16-year-old Negro gang leader, Duke Custis, who has grown up with and learned the facts of life from drug addicts, homosexuals and hoodlums.

Custis lives with his grandmother and mother and her succession of "husbands" in a squalid tenement. ("When a husband gets lost in Harlem, he stays lost," the grandmother comments.) His dream of getting it made is to own a gun, or a "piece"; that is the only kind of stature he can envision, and, to raise money to buy the gun, he peddles marijuana. But in the end some basic instinct of morality and humanity, incredibly left intact, prevents him from using the gun.

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As played by a large cast, with stark, staccato realism on a series of cruelly effective revolving sets by Howard Bay, "The Cool World" is enough to scare hell out of all Northern armchair liberals who wax indignant over the integration issue in the South but who are blind and deaf to what goes on at home.

If we will just take a look into our own backyard, Messrs. Miller and Rossen are telling us, we will see what we have created: a Harlem jungle with a code of dog eat dog. "Is it any wonder that some of us act like animals and some of us become animals?" asks one of the more literate minor characters.

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Unfortunately, though it's all too true and the authors have a good ear for dialect, the dialogue is too often merely accurate, and rarely moving. They are at their best (as is Mr. Rossen, who directed) when they move their shook-up youngsters around with switchblades.

In only two scenes is the mind of the viewer really held: one is a meeting between Duke and a childhood friend, who has chosen to be kept in luxury by a rich homosexual, rather than face the more sordid life of the Harlem streets; another is the encounter between Duke and a suave marijuana peddler, who claims his are the only cigarettes that give no one cancer.

The rest of the talky scenes tend to bog down in clichés. "If you walk out that door with that gun, you'll use it. And then you'll be lost forever," says Duke's mother to her son. That's a fair sample of the authors' coming to intellectual grips with their subject.

•

The cast is generally excellent. The part of Duke is sensitively acted by Billy Dee Williams and a special word of praise must be said for Roscoe Lee Browne, who plays the marijuana peddler with superb self-assurance.

"The Cool World," though well acted and smoothly directed, is an illustrated social sermon rather than an imaginative play of real character and depth. It is exciting and shocking theatre once in a while, but it is more often recognizable as a piece of crusading journalism. It informs rather than elevates.

Billy Dee Williams

The Cast

THE COOL WORLD, a drama by Warren Miller and Robert Rossen, based on Mr. Miller's novel of the same name. Staged by Mr. Rossen; produced by Lester Osterman; scenery and lighting by Howard Bay; costumes by Ann Roth; production stage manager, Charles Durand. At the Eugene O'Neill Theatre.

Duke Custis	Billy Dee Williams
Hurst	P. Jay Sidney
Priest	Raymond Saint-Jacques
Gramma Custis	Eulabelle Moore
Mrs. Custis	Lynn Hamilton
Mrs. Thurston	Alice Childress
Foxy	Clebert Ford
Rod	Martin Golar
Blood	Calvin Lockhart
Lu Ann	Alease Whittington
Royal Baron	Roscoe Lee Browne
Miss Dewpont	Hilda Simms
Hermit	Melvin Stewart
Pusher	Maxwell Glanville
Chester	Harold Scott

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NEW LEAD: Billy Dee Williams, who will assume role relinquished by Gene Boland in "The Cool World," which is due Feb. 22 at the Eugene O'Neil Theatre.

'Cool World' has new lead

NEW YORK—Billy Dee Williams, who plays the disturbed young patient of Paul Muni in the current film, "The Last Angry Man," has taken over the leading role in "The Cool World," the Lester Osterman production due at the Eugene O'Neil Theatre February 22.

He succeeds Gene Boland who will remain with the play in another role. Williams was already a member of the cast. The part he relinquished to take over the lead has been assigned to Calvin Lockhart.

"The Cool World" opened a preliminary run in Philadelphia last Thursday.

WILLIAMS WAS seven years old when he made his Broadway debut as Lotte Lenya's page boy in Kurt Weill's "The Firebrand of Florence."

The son of concert singer Loretta Williams, he has, since graduating from the High School of Music and Art, also appeared in the TV version of "Green Pastures," among other TV dramas.

Also a gifted painter, he was a National Academy of Fine Arts scholarship student.

FIRST NIGHT REPORT
WALTER KERR
'The Long Dream'

AMBASSADOR THEATER

A new play in three acts by Ketti Frings, based on the novel by Richard Wright, staged by Lloyd Richards, settings by Zvi Dietz, lighting by Tharon Musser, costumes by Ruth Morley, original music by Pembroke Davenport, presented by Cheryl Crawford and Joe Schenker in association with October Productions, Inc., with the following cast:

Rex (Fishbelly) Tucker.....Al Freeman jr.
Tyree Tucker.....Lawrence Winters
Emma Tucker.....Gertrude Jeannette
Tony .....Josh White jr.
Chris .....Clarence Williams 3d
Zeke .....Edward Phifer
Chief of Police
Gerald Canley.....R. G. Armstrong
Clem .....Clifton James
Phil .....Jim Jeter
Doc Bruce.....Stanley Greene
Lt. Harvey.....Charles A. McDaniel
Gladys .....Rabelle Cooley
Maude Carter.....Helen Martin
Vera Mason.....Joya Sherrill
Jim Bowers.....Walter Mason
Mr. McWilliams.....Arthur Storch
Rev. Ragland.....John Garth 3d
White Girl.....Barbara Loden

Other Citizens of Clintonville:
Jeannette DuBois, Marshall Hill and Peggy Pope.

ONE watches "The Long Dream" with an almost startling double vision. You don't doubt for a minute that every uneasy shuffle and desperate outcry is true. And you have a feeling, at the same time, of living in a fantasy world.

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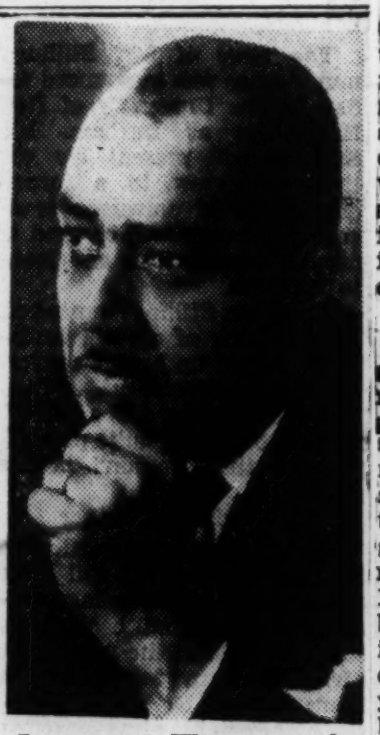
The truth first. Ketti Frings' play, adapted from a novel by Richard Wright, brings a seventeen-year-old Negro boy home from school for the summer. Home is the "black belt" of Clintonville, Mississippi, and before the first evening is past the sound of screeching car wheels and random gunfire sends our boy's family crouching beneath window sills, in mortal terror.

But the terror Miss Frings wishes to show us is not the simple, animal fear that overwhelms any beleaguered race. It is the blind bewilderment and desperate panic that can overtake intelligent Negroes who



Lawrence Winters, who plays the part of Tyree Tucker in "The Long Dream."

have set out to "make a place for themselves" on the corrupt terms of corrupt white men.

The father of the family, bending almost double in his servility, has struck up a profitable working arrangement with the local police chief, and the profits from a brothel that is also a fire-trap are steadily making both of them secure. How this kind of 'security' can embroil an innocent, sucking him helplessly into a quicksand that is part connivance and part sheer defiance, is the burden of a crowded, melodrama-laden story.

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What is painfully honest, or seems to be, is the portrait of a society that has inventively and fatalistically adapted itself to a dominant race and a dominant ethic. Lawrence Winters, as the undertaker who has discovered a profit in burying secrets as well as men of his own color, begins by urging his son to work his own side of the tracks ("this black belt's just full of nuggets.") Boasting that "he likes me!" when his white mentor cuffs him playfully on the head, and groveling with infinite and spurious grace when he must rescue two boys from a sadist with a knife, he has his own kind of wisdom.

Mr. Winters brilliantly toes the line between the fake toady that he seems to be and the resourceful blackmailer he means to become. The performance is sure, steady, and wonderfully varied, never more convincing than when the chips are down and Mr. Winters' roaring voice can be heard insisting "I ain't corrupt, I can't be corrupt, I'm a nigger!"

• • •

Director Lloyd Richards has given the agile glint of life to nearly every sullen or silken gesture: that lightning struck awareness that sends Al Freeman, Jr. darting away from a soft word from a white tart; the coltish sophistication of a gang of street idlers; the lithe, nervous animation of girl-friend Isabelle Cooley, moving like a bird taking some morning sport in a fountain; the sad sobriety of Arthur Storch's helpful lawyer. Word by word, and lunge by lunge, these things carry their own unmistakable conviction.

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But there is the matter of this feeling that a perfectly real world doesn't really exist. The feeling is no doubt, at least in part, defensive. Which of us cares to believe what he has just read of his own race in the morning papers? But it is not, I think, wholly self-serving.

There is a sense of paper-work, rather than life-study, being done somewhere. The paper-work may be of two kinds. Each time we are confronted with police chief R. G. Armstrong we are briefly shocked out of our total belief: the shaggy man, with his shaggy-villain lines ("you keep my name out of this!") has been fashioned like a cut-out doll from a piece of familiar parchment. The sadists who surround him are ready-made caricatures, too. Ironically, a somewhat watered-down and possibly subtler estimate of white venality might have made the indictment more forcible.

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And there is something else missing: a sense of independent emotion, flowing from the playwright to fill her people freshly on the stage. What is here is clean, orderly, dramatically managed—but clipped from a novel that may have had something more than authenticity, that may have had personal power.

"The Long Dream" holds interest in the theater in much the same way that the lively, poster-bold documentaries of the '30s did. But the severely neat editorializing ("those checks are the payment for the death of forty-two people!") seems a shade plain and detached in the more fleshed-out theater we have since become accustomed to. A valid theme, and much accuracy; but without the intimacy of deep personal involvement.

Lorraine Hansberry Interviewed

'Whites Dreadfully Ignorant of Negro Life'

By DON ROSS

Lorraine Hansberry, the Negro author of "A Raisin in the Sun," a play about Negroes, is writing another play about Negroes, undeterred by the fact that two such plays have recently been crashing failures on Broadway and that some theater people are saying that audiences won't go to see Negro plays.

"A Raisin in the Sun," which is about the struggles of a family to escape from the Chicago slums, celebrated its first birthday last week at the Belasco. It won the New York Drama Critics' Circle prize for the best play in 1958-'59 Miss Hansberry has started work on the book and lyrics of a musical play about Toussaint L'Ouverture, the Haitian slave who led a revolt against the French on the island in the late eighteenth century.

Miss Hansberry's royalties from "A Raisin in the Sun," her first produced play and the first by a Negro woman to appear on Broadway, have come to more than $150,000. The sale of the movie rights has brought her $300,000. Moreover, she is being paid a Hollywood-style fee to write the screen adaptation.

When her play opened she and her husband, Robert Nemiroff, lived in a small four-room walk-up apartment on Bleecker St. in Greenwich Village. Mr. Nemiroff writes popular songs under the name of Robert Barron ("Cindy, Oh Cindy" is one of his) and is associated with Bryden Music, music publishers. He is also writing, under his real name, a 1,000-page critical study and life of Theodore Dreiser.

They Own a House

Now, although they still occupy only four rooms and walk up to them, they own the four-story house in which they live on Waverly Place, also in the Village. The four rooms are considerably more spacious than their previous ones. Their apartment is on the top two floors. The other two floors are rented out.

All this big money talk may make it seem as if Miss Hansberry had been boasting of her affluence. Quite the contrary. She doesn't like to talk about her money and did so only because the reporter pressed her.

"Is it important how much I've made?" she said. "I don't think about money. That doesn't mean I am above it. I am deeply, deeply grateful for it, and I hope there will always be some. I am not being blase, but I have no idea what my income is at the moment. I hire lawyers and accountants to look after those things."

Poor Plays

Miss Hansberry said she had understood that the two plays about Negroes which recently failed had been "excessively poor." They were "The Cool World," which told of boys in a Harlem gang, and "The Long Dream," which told of the efforts of a Negro in the Deep South to get ahead by making an alliance with corrupt whites. She didn't see either one.

"I read part of the script of 'The Cool World,'" she said. "I didn't finish it. I didn't think it was a serious treatment of the subject." She did not read "The Long Dream."

Herald Tribune photo by Nat Fein

Lorraine Hansberry, playwright, who won last season's Drama Critics award for "A Raisin in the Sun."

Miss Hansberry, a slim attractive woman of twenty-nine, writes about white people as well as black ones. All the characters in one of the four plays she wrote before "A Raisin in the Sun" was produced were white. But she was emphatic in saying that all the current talk of the unsalability of Negro plays wouldn't scare her into writing more about whites and less about Negroes.

"I can't really allow the limitations of white supremacist thinking to condition my attitude toward life," she said. "That would strangle me to death. I have never thought in terms of 'will I write about Negroes?' anyway. I intend to write about characters as they emerge in my mind, and those I don't adequately know will be poor characters, and those that I do adequately know will be good ones. I don't think in terms of Negro and white.

"I think that audiences will accept good plays without regard to race." She thought for a moment. "That is, if you get them produced."

Miss Hansberry feels qualified to write about white people. She has a theory that Negro writers can know—and some of them do know—more about the life of whites in this country that white writers can ever know about Negroes.

Can't Observe

She went on to explain that white writers—even good ones like Faulkner who work in the South—can never observe Negroes as they really are. The very fact that a white man is observing them constrains the Negroes, and they do not talk or act as they would with their own people. On the other hand, she said, Negroes — especially servants and intellectuals—can enter into the lives of whites and see them as they really are.

"When some one is serving you coffee in the morning you forget to be other than yourself," she said. "The servant is just part of the furniture. There is no constraint."

Miss Hansberry's family in Chicago, where she grew up, was well-to-do by Negro standards, but even so some of its members are people who have waited on whites. Her seventy-two-year-old uncle, for example, is a bellhop in a Chicago hotel. Her friends when she was growing up were in large part children of servants—chauffeurs and domestics—to white people. From them and their parents she got insights into life among the white people.

The White World

As a student, she entered the white world. She attended the University of Wisconsin and the Chicago Art Institute. "I knew my classmates pretty well," she said. Her husband is a white man, and much of their social life is among white people.

"I think I know the people that I know," she said. "There are areas of life I don't know. I don't know how coal miners live. I don't know anything about the life of a General Motors executive.

"But I might know something about the daughter (white) of a cheese manufacturer in Madison, Wisconsin, and I wouldn't hesitate to write about her. Without great study and application, she would find it much more difficult to write about me. I'm sure I'll make some people angry by saying this, but I believe that white people are dreadfully ignorant of Negro life in America."

Miss Hansberry's collaborator in the play about Toussaint, whom she believes to have been a brilliant soldier and economist, will be Alonzo Levister, a thirty-three-year-old Negro who attended the Boston Conservatory of Music. He will compose the music.

"I gather that Lon is known in rarefied musical circles but not beyond," Miss Hansberry said. "He has written a few ballet suites, a lovely piano concerto and some exceptional classical jazz. I suspect he is a major talent and I believe he has the capacity to write the kind of lyrical statement that will illuminate the characters in the play."

Theater News

Producer Holds Dim View For Future of Negro Play

By Stuart W. Little

The sudden failure of two plays dealing with Negro themes within a week means that it will be a long time before another play of this kind is produced on Broadway again, Joel Schenker, who produced one of them, said yesterday.

"I am now persuaded that a play that deals with a race problem awakens in the white auditor a sense of guilt and a sense of shame which keeps him away from the theater," Mr. Schenker said.

"As far as the Negro auditor is concerned, I don't know where he was. I never saw him. I'm convinced Negroes, too, only go to the theater to escape."

Mr. Schenker was concerned about the sudden closing of "The Long Dream" by Ketti Frings last Saturday after five performances, as well as "The Cool World," which he had not seen, after two performances. He took issue with a statement by Frederick O'Neal of Actors' Equity that these closings "will not discourage producers from doing other plays of this type, provided they are good."

With largely unfavorable New York notices but many good out-of-town reviews, "The Long Dream" showed a Negro trying to live in "the white man's world of Mississippi."

From his own pessimistic forecast, Mr. Schenker exempted a play like "A Raisin in the Sun." But such a play differed from "A Long Dream," he said, by dealing with a human problem, "not the class against class struggle of what is going on in Mississippi."

Mr. Schenker concluded: "It will be a long, long day before a producer will produce a play about the Negro-white problem in America again."

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Plays written by professor

GREENSBORO, N.C. — Two plays, written by a professor at A and T College, will be staged at the college on Wednesday and Thursday evenings, Feb. 24-25.

The Richard B. Harrison Players will produce two one-act plays, "The Anger of One Young Man" and "The Triumph of Margery Deane", written by William H. Robinson Jr., assistant director of dramatics. Robinson will direct the two productions.

The initial showing is set for Harrison Auditorium, on Wednesday, Feb. 24, beginning at 8:00 p.m., and the second staging will be held on the following evening at the same time and place.

"The Anger of One Young Man", also scheduled for telecast over WUNC-TV on March 25 at 9:00 p.m., will feature: Cennette Fisher, Richlands; Henry Culmer, Bronx, N.Y.; Tommy Gaddie, Hope Mills; Raymond Crawford, Charlotte; Herman Thomas, Bryson City and Donald Fuller, Fayetteville.

Among those handling leading roles in "The Triumph of Margery Deane" are: Mildred Brooks, Wilmington; Curtis Mauning, Greenville; Kelly Mooring, Bethel and Kenneth Jones, Winston-Salem.

Theatre: Ketti Frings' 'Long Dream'

Drama Based on Novel by Richard Wright

By BROOKS ATKINSON

ALTHOUGH the materials of Ketti Frings' "The Long Dream" are vital, the play is heavy. As acted at the Ambassador Wednesday evening, it seldom comes alive.

The materials derive from a novel by Richard Wright, who has a hard mind and a taut style. Set in a small community in Mississippi, "The Long Dream" is the story of a shrewd Negro who tries to do business with the protection of the sheriff.

Lawrence Winters

The Cast

THE LONG DREAM, a drama by Ketti Frings, based on Richard Wright's novel. Staged by Lloyd Richards; produced by Cheryl Crawford and Joel Schenker, in association with October Productions, Inc.; scenery by Zvi Geyra; lighting by Tharon Musser; costumes by Ruth Morley; original music by Pembroke Davenport. At the Ambassador Theatre.

Rex (Fishbelly) Tucker.....Al Freeman Jr.
Tyree Tucker.....Lawrence Winters
Emma Tucker.....Gertrude Jeannette
Tony.....Josh White Jr.
Chris.....Clarence Williams 3d
Zeke.....Edward Phifer
Chief of Police Gerald Canley.
R. G. Armstrong
Clem.....Clifton James
Phil.....Jim Jeter
Doc Bruce.....Stanley Greene
Lieutenant Harvey..Charles A. McDaniel
Gladys.....Isabelle Cooley
Maude Carter.....Helen Martin
Vera Mason.....Joya Sherrill
Jim Bowers.....Walter Mason
Mr. McWilliams.....Arthur Storch
Rev. Ragland.....John Garth 3d
White Girl.....Barbara Loden

The "good" Negro is Tyree Tucker, whose acknowledged business is undertaking. But most of the money he makes comes from real estate rentals, and particularly a red-light neighborhood. Tyree pays the sheriff so that he can stay in business.

A fire kills forty people in the amusement park. The rest of "The Long Dream" chronicles Tyree's maneuvers to escape responsibility for owning property that violates fire laws, and the sheriff's attempt to keep from becoming involved.

Although the plot sounds like old-fashioned melodrama, the intent of the play, and no doubt of Mr. Wright's novel, is to comment on race relationships in Mississippi. Tyree is fighting for survival, but also to buy his son security in the future. On several occasions Tyree states the theme of the play with passion and conciseness.

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But Mrs. Frings has been less successful with Mr. Wright's novel than she was with Thomas Wolfe's "Look Homeward, Angel." Although "The Long Dream" frequently sounds like thoughtful drama, a good deal of it looks like a cliché. It includes many of the staples of journeyman showmanship—the obligatory

Lawrence Winters in Play at Ambassador

scene in a brothel, spirituals, a grandiloquent Negro preacher, shooting, sadism, and especially "the papers."

Nor is Lloyd Richards' direction more discriminating. Although he has staged "The Long Dream" on a big theatrical scale, the performance sags between episodes and reminds us that we are looking at a play in the theatre.

Zvi Geyra has contrived bold and practical settings that capture a mood of impending violence. As the actors move from house to brothel to office and high school hall, they are generally effective. Lawrence Winters' unctuous, clever racketeer reveals a sense of hope and purpose that distinguishes the part from villainy.

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R. G. Armstrong's ponderous, genial sheriff, alternatively between cruelty and good manners, represents the tension of the white official who is grafting from a Negro. Al Freeman Jr.'s uncertain youth who conforms to a system he despises; Isabelle Cooley's languid, smiling prostitute; Arthur Storch's wary but determined white lawyer; Helen Martin's alert secretary to a crook; Clifton James' brutal police officer—are excellent characterizations in appropriate styles, some as flaring as a poster, some with a deeper dimension.

But "The Long Dream" does not come true in the play or on the stage. For the workmanship is labored and undistinguished. This is not Mrs. Frings' happiest dramatization.

Theatre: 'Bible Salesman'

Rosetta LeNoire and Garrett Morris in a scene from "The Bible Salesman," a production offered by Chapel Players.

Chapel Players Offer 1-Act Folk Opera

By ARTHUR GELB

THE Chapel Players of the Broadway Congregational Church, who presented "The Bible Salesman" at vespers yesterday, have modestly refrained from labeling their offering an opera. But that is what it is—and a fine and moving one, too.

Based on a short story by Alma Stone, "The Bible Salesman" is a one-act folk opera about a young Negro who hears the call to spread the Lord's word (Baptist variety, as it happens). He leaves his spry grandmother, after a deeply affectionate struggle, to go on the road with his precious commodity.

There are only three characters in this simple, but rich, tale, the third being the boy's employer—a somewhat disillusioned but still hopeful white man who manages the Bible agency in a small town. Jay Thompson, who wrote the opera, has brought them to life with enormous vitality, and has the help of three distinguished performers and a director who understands what Mr. Thompson was striving for.

The performance, accompanied by two pianos, is airy and intimate. The aisles of the chapel are transformed into dusty roadways and the chancel, where most of the action takes place, is a convincing back porch or musty

The Cast

THE BIBLE SALESMAN, a lyric drama by Jay Thompson, based on a short story by Alma Stone. Directed by Bill Penn; presented by the Broadway Chapel Players; setting by Howard Becknell; musical director, Edwin Flath; production manager, Joy Bergman; music played by Mr. Flath and Rita Segree. At the Broadway Congregational Church, Broadway and Fifty-sixth Street, for Sunday performances through April 24.

Grandmother.....Rosetta LeNoire
Leroy.....Garrett Morris
The Man.....Ted Thurston

office.

Bill Penn, the founder of the Chapel Players and director of many of its past offerings, could not have cast this production better at any price (and the price at the Broadway Congregational Church is nil; the players work for love alone).

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Garrett Morris as the boy, Leroy, is a gifted singer and sensitive actor. Ted Thurston as "The Man" sings beautifully, too, and makes a touchingly comic thing of the scene in which he comments ruefully on the practice of some of his salesmen, who "sneak in dirty pictures." ("The question is," he says, "does selling the naked pictures finally get somebody to read the Bible? Some say yes, and some say no.")

The youthful grandmother, who has buried a young husband and four children but has managed, somehow, to keep her sense of humor, is sung with less resonance but acted with great verve by Rosetta LeNoire.

If "The Bible Salesman" were nothing more than a stimulating vespers service, the congregation would have much for which to be grateful. But it is a lot more than that. It is as genuine a theatrical experience as it is a religious one. (The program will be repeated on the next nine Sundays.)

NEW PLAY ON BROADWAY—Lynn Hamilton (left) and Billy Dee Williams are shown in a scene from "The Cool World," the new all-tan play which opened Monday on Broadway at the Eugene O'Neill Theatre.

Theater News

Equity Official Foresees Drought for Negro Plays

By Stuart W. Little

The success of one Negro play on Broadway generally brings others. But in the event of a series of failures, we will have a long dry spell, according to Frederick O'Neal, the actor and chairman of Equity's committee on minorities.

With other actors, writers and directors associated with four current Negro plays, Mr. O'Neal spokes yesterday before the monthly meeting of the Drama Desk devoted to the role of the Negro artist in the theater. The four plays are the running "A Raisin in the Sun" and "Shakespeare in Harlem" and the incoming "The Long Dream" and "The Cool World."

They all agreed that one play alone cannot tell the Negro's story, that these particular plays were attempting to do parts of the job, that the Negro should be shown as a human being, his faults no less evident on the stage than his virtues and, finally, that the present Broadway theater reflected less integration that life around it.

"In life there is greater integration than there is on the stage," said Lloyd Richards, the director, "Broadway is behind the times. There is more integration around us than is shown in the theater."

The Author's Intent

Mr. Richards was asked if putting Negroes into white parts in a play might not distort the author's intent. "Yes," Mr. Richards agreed. "There are times when this could divert the author's intent, if the audience is not educated to accept it. The audience is educated now to see only a Negro actor in a Negro role."

Progress in Mr. O'Neal's estimation depends on whether Negroes get in the "mainstream" of the theater. "Until such time as he is accepted on ability alone," said Mr. O'Neal, "he will not be in the mainstream of the theater."

It was Claudia McNeil, star of "A Raisin in the Sun" who asked that the Negro be portrayed as a full human being. "If we are going to show the Negro in true perspective," she said, "we must show him as a human being.

"I myself don't like the idea of playing what we call the handkerchief-head Negro. But if we're going to portray people as well as the intellectual. Whether they're black, white, green or yellow, you've got to show their faults as well as their good points."

Ketti Frings, author of "The Long Dream," said "no one play can write about the total 'me'," referring to the Langston Hughes verse that "someday, somebody'll put on plays about me." Her own play, she said, showed one side. She added: "All things taken together will someday fill in the whole picture."

Lloyd Richards, one of the participants at the Drama Desk discussion on the role of the Negro in the theater.

Theodore Ward Negro Playwright Achieves A Major Distinction

New York, May 9 — Theodore Ward, widely regarded as the dean of American Negro play, OUR LAN', a drama of the Negro's struggle for the possession of land at the end of the Civil War, was published with a critical commentary by Kenneth Thorpe Rowe of the University of Michigan. Professor Rowe has included the full text of the drama in his book A THEATER IN YOUR HEAD (Funk & Wagnalls, May 11, $6.95), describing it as "a truly fine play" and welcoming the opportunity to present it to the American public.

Thus Ward, whose first full length play, BIG WHITE FROG, was produced some 20 years ago by Federal Theater of Chicago, becomes the only American playwright to have the full text of a work published with a running analysis by an authority in the field of American drama.

OUR LAN' enjoyed only a brief run when it was produced on Broadway by Eddie Dowling in 1946, with the late William Veasey and Muriel Smith in the leading roles. Many critics, however, received the play wormly, and George Jean Nathan noted, "Commingling power with pity, pride with humility, and hope with despair, the story, reinforced with song, tells simply and affectingly of the Negroes who were given land in Georgia by General Sherman after his Civil War operation in that territory, of the subsequent decision of the Federal government to take it from them, of their struggle to hang onto it. The natural tragic force of the theme is immeasurably greater and much more impressive than the artificial soapbox force of all the . . . propaganda plays rolled into one." Publication of OUR LAN' in A THEATER IN YOUR HEAD preserves a valuable work by a Negro which might otherwise well have been lost to the American stage.

Mr. Ward's playwright credits have long been impressive. At the outset of his career, Ward, who was born in Thibadoux, Louisiana, was the winner of the Zona Gale Scholarship, which took him to the University of Wisconsin, where he continued his work in creative writing and speech. He was the recipient of two National Theater Conference Awards, the first of $1500, the second of $1000. For his play, OUR LAN', he received a Theater Guild Award of $500 in 1945, and two years later gained the distinction of a Guggenheim Fellowship for the creative writing of his play, JOHN BROWN, which was subsequently produced by Peoples Drama at the Eldridge Street Theater. Mr. Ward lives in Brooklyn, New York with his wife and two young daughters and is currently engaged in work on a Negro folk opera.

Off Broadway

'The Goose' Is Presented At Sullivan St. Playhouse

"The Goose." A new play in three acts and four scenes by J. I. Rodale, staged by Gigi Cascio, settings by James A. Taylor, lighting by George Corrin, costumes by Jo Davies, presented by J & R Productions at the Sullivan Street Playhouse, 181 Sullivan St., with the following cast:

Mrs. Gabriel.....Eulabelle Moore
Harry Gabriel.....Norman Bush
John Gabriel.....Roy H. Adams
Mary Gabriel.....Fran Bennett
Mrs. Krawfish.....Josephine Woods
Mr. Queedock.....Warren Berry
Doris Greene.....Shauneille Perry
Dr. Barber.....Rai Tasco
A Female Detective..Ernestine McClendon
Mr. Lundy.....Paul Alberts
One-Eye Needle.....Mel Scott

By Judith Crist

In Act I of "The Goose" the mother walks out on the proceedings, remarking, "I don't think I can stand one more minute of this. I either got to get drunk or lay down."

Such alternatives were not, unfortunately, available to this working member of the audience. But all self-pity was dispelled by the fact that even the mother's respite was brief and she and the other members of the cast also had to stick with J. I. Rodale's opus to the literally bitter (i. e. sugarless) end. Such professionalism—and such mutual agony—cannot go unrecorded.

Mr. Rodale is the editor of "Organic Gardening and Farming," "Prevention," which deals with preventive medicine; "The Word-Finder" and "The Phrase-Finder." He believes that there is a relation between diet and mental condition and that sugar and starch are the primary causes of juvenile delinquency, kleptomania, psoriasis, illiteracy and just about every other ailment afflicting the lower classes. To demonstrate this thesis he has written and produced "The Goose," and enterprise that by comparison makes the average nursery-school pageant a thing out of Sophocles.

His scene is a housing project in Harlem, with the happy household involving two youths fresh from beating up an elderly watchman, a mother guzzling gin, a foul-tempered daughter, a shell-shocked kleptomaniac who recites Mother Goose rhymes (therein, it seems, lies the title), another neighbor afflicted with psoriasis and a nymphomaniac detective from the Youth Squad.

In walks a social worker who announces that one of the delinquents has diabetes and that sugar and starch are at the core of this group's troubles. By Act II, three weeks later, she has the diabetic on a banana diet and he has stopped beating up his sister, playing the horses and rumbling with his youth gang. They are in love. Her boyfriend, a doctor of some sort, has said, "Doris, you've got to choose between me and your nutritional experiment" and she has chosen.

Enter the villain, a "public relations man" from the sugar and soft-drink industry. "You got that young man to give up cokes," he snarls at the social worker. "You're going to an unpretentious set that fulfills all the needs of the script and looks exactly like the interior of a housing development.

Warren Berry

The Cast

THE GOOSE, a play by J. I. Rodale. Staged by Gigi Cascio; presented by J. & R. Productions; scenery by James A. Taylor; lighting by George Corrin; costumes by Jo Davies; stage manager, Jeff Bishop. At the Sullivan Street Playhouse, 181 Sullivan Street.

Mrs. Gabriel.....Eulabelle Moore
Harry Gabriel.....Norman Bush
John Gabriel.....Roy H. Adams
Mary Gabriel.....Fran Bennett
Mrs. Krawfish.....Josephine Woods
Mr. Queedock.....Warren Berry
Doris Greene.....Shauneille Perry
Dr. Barber.....Rai Tasco
A Female Detective Ernestine McClendon
Mr. Lundy.....Paul Alberts
One-Eye Needle.....Mel Scott

The lighting by George Corrin, and the costumes by Jo Davies are also first-rate. Especially the jazzy costumes for Fran Bennett: she is in and out of hot numbers so fast that a theatregoer can hardly keep his mind on his work.

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But "The Goose" is an amateur jumble of pamphleteering about the iniquities of sugar and cartooning about life in Harlem. It represents one more unacceptable play about Negroes. In a recent number of The Reporter, Marya Mannes, the wasp of the performing arts, sagaciously suggests that the authors of plays about Negroes might well raise their sights and write about the educated people instead of the delinquents.

It's a good point. Mr. Rodale's assault on the evils of a bad diet does not solve any theatre problem.

Theatre: 'The Goose'

Diet and Delinquency Theme of New Play

By BROOKS ATKINSON

UPON egress from the Sullivan Street Playhouse Tuesday evening (leave us use cultured words) a blameless functionary handed the clients a brochure: "The proof of claims made in the play called 'The Goose' by J. I. Rodale, editor of Prevention, Emmaus, Pa."

"Mental ability is related to the diet," says subsection 1; "Criminal tendencies affected by nutrition," says the next; and so on to the conclusion that urges you, as a patriotic citizen, to write to your Government about the relation between nutrition and delinquency. Cut down on sugar and see how sweet the morals of juvenile delinquents can become.

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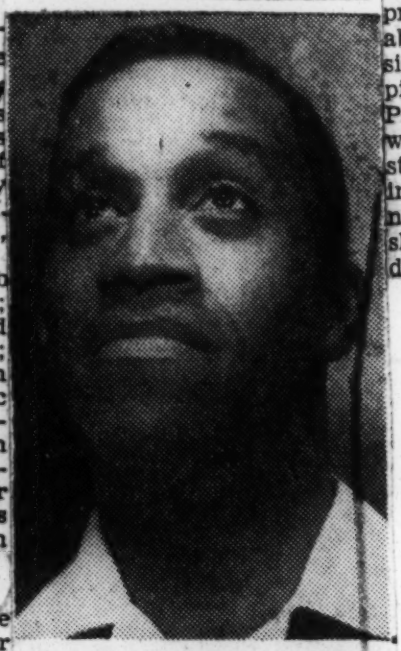
On the whole, the brochure adheres to the subject better than "The Goose" does. In the play Mr. Rodale discusses an experiment conducted in a Harlem housing project to cure a shook-up youth by curtailing sugar in his diet. The social worker fastens on John as a promising subject, for he is bad, man, bad. But the experiment is hardly begun before she gives her educated fiancé the gate and falls into the delinquent arms of John. From this point on it is difficult to distinguish between the sugar-free diet and amour, both of them being equally sticky.

Not that "The Goose" is destitute as a play. For instance, there is an original and enjoyable character, called Mr. Queedock, who pops up with a Mother Goose rhyme for every occasion. Played with skill, animation and shrewd humor by Warren Berry (a professional dancer) Mr. Queedock is worthy of a good play. In "The Goose" he is used as a sort of end-man to a minstrel show.

•

Moreover, it is impossible to be in the presence of Eulabelle Moore, Roy H. Adams and Shauneille Perry without some pleasure. They are hospitable people in their own right, quite apart from Mr. Rodale's harum-scarum use of them in his play. James A. Taylor also deserves a citation for having designed an



Warren J. Berry in "The Goose."

swer for that." And six months later he has accomplished his worst. The apartment is strewn with empty coke bottles, starchy tidbits and candies. Mom has walked out because of all the "diet, good grammar and hi-falutin' talk" and the family has gone to hell. "When you had your diabetes you were all right," the social worker moans. "Now it's doughnuts and ice cream and soft drinks all over again."

But never fear. Mom comes home to switch from gin to scotch. The kleptomaniac has given up sugar, reformed and married the female detective. The diabetic decides to go back on his diet. The doctor announces his discovery that mosquitoes don't bite people who don't use sugar. The diabetic and the social worker embrace.

For those who missed the point, ushers distribute to the departing audience a six-page pamphlet by Mr. Rodale entitled "Proofs of Claims made in the play called The Goose." Mr. Rodale's devotion to his cause is his own business and no one would deny his right to put on his own medicine—or anti-medicine—show. But to do so in the guise of professional theater is inexcusable.

The presumably able cast (the presumption is based on their ability to recite the lines assigned them without going to pieces), all Negroes except for Paul Alberts who plays the white villain, simply demonstrates that actors will appear in anything in preference to not appearing at all. Better we should all get drunk or lay down.

49c(2) (a) 1960

INGENUE: Gail Jones, the daughter of Lena Horne, who will make her New York stage debut in "Valmouth." Musical is due at the York Playhouse week of Oct. 3.

Miss Paton promises to bring the attraction which is to be staged by Mr. Brooks, to New York in the fall of 1961.

*

Like Mother, Like Daughter

Gail Jones, 22-year-old daughter of the singer, Lena Horne, is going to follow in her mother's footsteps. Gail will make her New York stage debut in "Valmouth." She will sing three songs in Sandy Wilson's musical, due the week of Oct. 3 at the York Playhouse.

Miss Jones is a graduate of Radcliffe College, where she acted in many student productions. Her only affiliation with the professional theatre was as production assistant last spring with the off-Broadway musical, "Miss Emily Adam."

DELLA REESE

Court questions legality of Della Reese marriage

NEW YORK — Indications are that singer Della Reese may not be married after all, in the eyes of this state.

Supreme Court Justice Edgar Nathan on Tuesday, handed down a decision granting Mrs. Lillian Gray, the first wife of accountant Leroy Gray, temporary alimony in the amount of $50 weekly.

Gray and Della married last December 28. But Mrs. Lillian Gray charged shortly thereafter that the ceremony was not genuine because Leroy was still married to her.

* * *

JUSTICE NATHAN, in granting the alimony, plus $500 counsel fees to Mrs. Lillian Gray's lawyer, hinted at his doubts about the legality of the December 28 nuptials. He indicated he might be uncertain about whether the Mexican divorce obtained in the fall by Gray is binding in New York.

He said in announcing his decision that the Mexican decree "appears on these papers (submitted to his court) to be void for lack of jurisdiction on the plaintiff and the defendant."

ATTORNEY Donald G. Covington, of 135 W. 125th St., Mrs. Gray's lawyer, said he considered the court's decision "a material victory" in Mrs. Gray's court action for a declaratory judgment seeking to have the court determine the legal status of the two women involved in the marital triangle.

Mrs. Gray, mother of four children, has charged that the 27-year-old Della is not legally married to Gray, and was granted the temporary alimony pending the outcome of her suit which is expected to be argued in Supreme Court in September.

* * *

GRAY, IN papers on file in Supreme Court, had opposed temporary alimony to his ex-wife, contending that he earns only $100 a week as traveling accountant and road manager for Della, whose weekly fees run more than $1,000.

LILLIAN, WHO wed Gray in 1955, alleged in her papers that Gray had been friendly with Miss Reese for over a year, and left her and their children without any support.

Gray, in his papers, put in a general denial of his ex-wife's charges, and said that Lillian had consented to have a Mexican lawyer represent her when he obtained the divorce.

Daniels on life of a performer

HOLLYWOOD — Singer Billy Daniels turned s p h losopher here last week, summing up what he has learned of a performer's life during his y e a r s of working in every thing from night clubs to movies. Said he:

"A performer's a pin on the map to his family; a lousy commission to his agent; an overloaded expense account to his manager; a smile and a wise crack to the chorus line and a companion with loneliness in a cheerless hotel room.

'He wishes his act were better, his salary higher, his taxes lower, his music played properly, his competitors ethical, his publicity better, his wife more sympathetic, his audience more human and that his children knew him.

"Yet there is nothing he would rather do—and the long years of hard work, loneliness and disappointment are always erased with those magic words—"May I have your autograph, please?"

Larry Steele's Show Stars Billy Daniels

ATLANTIC CITY — Larry Steel's internationally famous "Smart Affairs" show, currently featured at Club Harlem on Kentucky avenue is one of the gayest and most tuneful ever hit the boardwalk.

Headlining the show is Billy Daniels, famed "Old Black Magic" exponent and first sepia artist to have his own show sponsored on television. Billy is a natural for any show. His presence on the Club Harlem stage has helped make "Smart Affairs" the smart production that it is."

In addition to Daniels, Larry Steele is featuring other "names" who carry on magnificently on the three shows a night floorbill. Included are Slappy White, Roz Croney, the limbo sensation. The Buccaneers, Amanda, the Fouchee Dancers, and those dancing darlings the Beige Beauts. The music is furnished by Tony Lynch and band, one of the finer night club aggregations.

The "1961 Smart Affairs" show is one of Steele's finest. It boasts of having everything needed to make it socksational. And as result Club Harlem is the spot visitors to Atlantic City spent their evenings. And many of them remain over for the Celebrity Breakfast Show at which Billy Daniels is featured. Yes, Larry Steele boasts one of his greatest shows ever in the current "Smart Affairs of 1961" as you'll discover when it comes your way on national tour that follows the season here.

Off-Beat Show Revivals Opening Off Broadway

By JUDITH CRIST

Editor for the Arts

A new musical and two revivals are scheduled for off-Broadway this week, with the opening of "Valmouth" Thursday at the York and of "Don Juan in Hell" at the Jan Hus and "Deep Are the Roots" at the St. Marks Playhouse tomorrow.

"Valmouth" brings Sandy Wilson, author-composer-lyricist of "The Boy Friend," back to town again in that triple role, with Vida Hope, who staged his first work, again at the directorial chores. But "Valmouth," based on a 1919 Ronald Firbank novel, is, by all reports, a far cry from the pastiche of the '20s that was a long-run hit here on Broadway and an even longer one in its off-Broadway revival.

It is, by all reports, a far cry from a great many things. Mr. Wilson himself conceded, after its dubious out-of-town opening in Liverpool two years ago: "The audience is baffled. I'm not surprised. I expected to have a minority appeal." But John Barber, former critic for the London "Daily Express," notes: "But then — he had expected the same thing of 'The Boy Friend.'"

"Off-Beat, Controversial"

Mightily "mixed" reaction followed the London opening, but the musical had a three-month little-theater run and another three months in the West End. Mr. Wilson is the first to concede that the show is "off-beat and controversial," but "not intentionally so." He had long thought of basing a musical on the Firbank book and when he heard that the Royal Court Theater was looking for a vehicle for Bertice Reading, an American actress-singer, he provided it in "Valmouth," because "I thought it suitable and it was a subject that appealed to me, not because I wanted to do something 'different.'"

Valmouth is an imaginary Edwardian watering place in England, a resort where the air is so bracing that its aging heroines continue to explore the "obsessions of youth." Miss Reading, the only original cast member in this production, plays the role of Mrs. Yajnavalkya, local masseuse and arranger-of-assignations; Constance Carpenter is the avid Lady Parvula de Panzoust, connoisseur d'amour. Philippa Bevans and Anne Francine are also co-stars and the twenty-one-member cast includes Gail Jones, Lena Horne's daughter who is making her stage debut as Mrs. Yaj's daughter.

Has his fantasy a message or is it just for fun? "I would hesitate to say 'message' in connection with a musical," Mr. Wilson said. "It has a lot of philosophical truths that you can take or leave. It's mainly entertainment."

"Deep Are the Roots," the Arnaud d'Usseau-James Gow hit of the 1945-'46 season that ran for eighteen months with Barbara Bel Geddes in her first major triumph, was considered timely as dealing with the post-war Negro problem—and is equally timely today.

The drama deals with a young Negro war hero's return from the war, where he found social equality and respect, to the Southern mansion he grew up in. The social repercussions within the community and in the household of the mansion's owner, a retired Senator, whose two daughters become involved, provide the drama. Miss Reading has numerous awards for her 1954 appearance opposite Christopher Plummer in "Home Is the Hero" on Broadway, will have the Bel Geddes role of the younger daughter. Lincoln Kilpatrick will portray the lieutenant.

Shaw's "Don Juan in Hell" will be offered for two weeks at the Jan Hus under the direction of Hugh Whitfield, responsible for staging the recent off-Broadway "Man and Superman." The performers are Gladys Holland, last seen in the off-Broadway "Fools Are Passing By"; James Forster, fresh from the other Shaw play, William Zuckert and Graham Velsey.

VALMOUTH—Bertice Reading, for whom the new Sandy Wilson musical was originally commissioned in London, is the one original cast member in the American production opening Thursday at the York Theater.

Belafonte 1st Negro to Cop 'Emmy

Pittsburgh, Pa.
Pittsburgh Courier
Sat. 11/26/60
p. 23

HOLLYWOOD — Handsome Harry Belafonte smashed another precedent here when he became the first Negro in entertainment history to win a coveted Emmy in the 12th nanual Emmy Awards of the National Academy of Television Arts and Sciences.

Belafonte won the top prize in the "Outstanding Performance in a Variety or Musical Program of Series" category for his spectacular ("Tonight With Belafonte" show over CBS last Dec. 30 on the Revlon Revue.

Opposing him in that bracket were the two most popular shows, "Another Evening With Astaire" and the Dinah Shore series.

■

Belafonte's triumph helped CBS capture a record-making 14 out of the 23 Emmy Awards, with NBC and ABC trailing far behind with respective awards of five and two.

49c(2)(a) 1960

DUKE ELLINGTON

Duke quits date in fued with night club comedian

The Afro American Baltimore, Md.
Sat 7-16-60

HOLLYWOOD, Cal. (ANP)—Duke Ellington, the renowned jazz composer, pianist and orchestra leader, refused to appear on stage during a two week appearance of his orchestra at the Crescendo Club on Hollywood's famed Sunset Strip because of a feud with comic Mort Sahl over top billing.

The hassle arose after Sahl, a comedian who creates a good deal of his jokes by subtle inferences, insisted on headlining the show during the stand by the Ellington orchestra, which ended July 3.

THE CANADIAN-born humorist wouldn't even compromise on splitting the billing with the more widely known and famous Ellington.

It appeared, therefore, that Sahl, whether or not race entered into his decision, was conforming to the popular practice on stage and on television of top-billing white entertainers over colored, even when the talents and greater reputation of the latter are evident.

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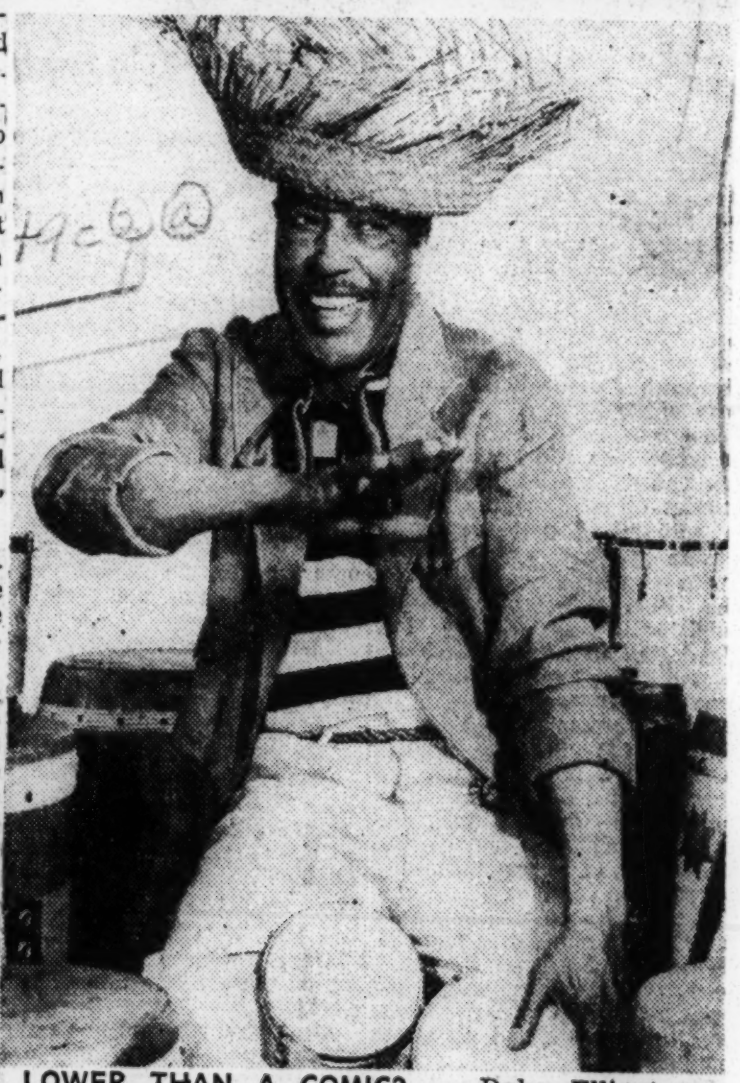
DUKE, MEANWHILE, took the only course open to an artist of his stature in order to maintain his integrity and self-respect. He stayed off the stage during the time the orchestra was on stage at the Crescendo. To bow to a comparative "Johnny-Come-Lately" like Sahl would have meant that he was willing to sacrifice his self-respect and sense of propriety.

A composer for the past 35 years, Duke and his band have been hailed nationally and internationally, and have performed before the crowned heads and ruling potentates of the world's largest nations.

He has played at Carnegie Hall and appeared in and produced shows for movies and television, the most notably, "A Drum Is A Woman" for CBS in May 1957.



LOWER THAN A COMIC? — Duke Ellington, shown here at height of his own TV composition, "Drum Is A Woman;" refused to appear with his orchestra at a Hollywood night club date when Mort Sahl, new comedian, insisted on being billed over him.

Sahl, by comparison, shot to the forefront in the last two or three years.

• • •

DUKE, on the other hand, probably felt that after all these years of stardom he didn't need the money that badly.

So he let his band appear nightly without him, inconveniencing Sahl, the commentator, sufficiently by digging into its file and playing many old tunes that were popular long before Mort started his theatrical career.

Fack's closed by IRS—

Frisco Duke Ellington fans find nightclub padlocked

SAN FRANCISCO, July 9—(AP)—When Duke Ellington fans arrived at Fack's II Friday night, they found the doors of one of San Francisco's best known night clubs padlocked.

Notices of "United States government seizure" filled the windows and a pinned note on the door said simply:

"Paul (mailman),

"Please leave all the mail across the street at the Mayflower Market. Thanks. George."

INTERNAL REVENUE agents had seized the Bush Street club less than two hours before Ellington was to play. It would have been the second packed house of a scheduled 11-night appearance.

Liens totaling $34,846 had been filed against the club earlier in the day.

Joseph Cullen, district director of Internal Revenue, said the liens were for non-payment of employes' withholding taxes, federal entertainment taxes and Social Security taxes.

Fack's six-foot, 220-pound proprietor, George Andros, wept in the street as the Internal Revenue officers padlocked his club, but he blamed only himself.

"THE INTERNAL Revenue Department gave me every chance," he said. "I shouldn't have hired such expensive talent. You're competing with Las Vegas and it is impossible to pay the high prices. I just don't know what will happen now."

Ellington said he hadn't been told of the seizure ahead of time. He found out when he arrived at the club for the evening performance. All the band's instruments were locked in the club.

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LENA HORNE

EARTHA KITT SINGS STADIUM PROGRAM

The New York Times

Repertory Includes Bernstein and Kurt Weill—Maurice Levine Leads Orchestra

Saturday night was Eartha Kitt night at Lewisohn Stadium.

Miss Kitt continues to defy convenient classification. Part folk singer, part chanteuse, part dancer, she takes to a symphony orchestra and a huge stadium with as much ease as to a night-club audience. Large or small, the audiences take to her. Saturday's crowd was 8,500; if not for a pre-concert rain storm, it would undoubtedly have been considerably larger.

Reams have been written about what constitutes Miss Kitt's remarkable way with a song and an audience; this is not the place to inquire further about it. Nor is it the place to ask what she was doing at a "symphonic" concert. She has done it before and she will do it again with the same sense of personal style and projection.

Saturday night's repertory ranged from Kurt Weill to Leonard Bernstein with way stops in Israel, Cuba, Mexico, Turkey and Broadway. Maurice Levine was her familiar and able partner on the podium and, in the purely instrumental portions of the evening, led works by Copland, Ginastera and Borodin.

Copland's "An Outdoor Overture" (originally written for the High School of Music and Art across the street) and the Ginastera Dances from the Ballet "Estancia" might have seemed unlikely companions for the rest of the music on the program. They were not. The audience had come to hear Eartha Kitt but they were delighten with the un-stuffy, lively, rhythmic music of a couple of "classical" moderns.

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ERIC SALZMAN